

35p
monthly
HAMMER'S

THE REPTILE - the full film in comics!  02105 **NO 19**

HORROR

HOUSE OF

FRANKENSTEIN

DRACULA

THE YETI

**REVENGE of the
BLOOD BEAST**

*The newest
KONG of all*



plus lots more from the world's top horror artists and writers!

HoH COLLECTOR'S ITEM BACK ISSUES



HoH1 45p
Illustrated adaptation of 1958 Dracula; Kronos; Lee biography & filmography; 1930s FX; Brazilian Horror, etc.



HoH2 45p
Curse of Frankenstein Part 1; Devil a Daughter; At Hammer studios; Hammer make-up; Italian Horror.



HoH7 45p
Twins of Evil strip, The Omen, Karloff, The Werewolf, Female Vampires, Devil's Men, Wonder Woman, etc.



HoH8 45p
Quatermass strip, King Kong, Jekyll & Hyde, Hammer Science Fiction films, Lee's NEW Dracula, etc....



HoH9 45p
Quatermass Pt 2; Carrie, Kong (1931), Seizure, Squirm, De Palma, Living Dead At Manchester.



HoH10 45p
Curse of the Werewolf strip, Close Encounters, Sentinel, Fu Manchu, Son of Kong, Shadowman.



HoH11 45p
Gorgon strip Part 1, Harryhausen speaks, Cushing AS Dracula, Wizards, Sinbad, Zoltan, Burnt Offerings.



HoH12 45p
Gorgon strip Part 2, Heretic, Blood City, Witchfinder General, 1933 Invisible Man, Face of Frankenstein, etc...



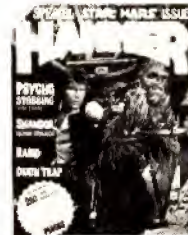
HoH13 45p
Plague of Zombies strip; Star Wars; Uncanny; Paris Festival; People That Time Forgot; Godzilla; Zombies.



HoH14 45p
Million Years BC strip; John Carradine; Romero on Martin + review; Dinosaur films; Paris Festival Films.



HoH15 45p
Mummy's Shroud strip, Dr. Moreau, Audrey Rose, Blue Sunshine, Fanatic, Mummy's feature, Frankenstein etc.



HoH16 45p
Special Star Wars issue; Rabid, Psycho storyboards, Homebodies, Carreras interview, New Shandor strip.



HoH17 45p
Vampire Circus strip, Carreras 2, Harryhausen storyboards, Cathy's Curse, Child, Fairgrounds of Horror.



HoH18 45p
Frankenstein, Dracula and Werewolf strip, Cushing interview, History of Hammer I, Rattlers, Deep Red.

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Sinbad and the Eye of the Tiger

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HAMMER'S HOUSE OF HORROR. Volume 2, Number 7. April 1978 issue.
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Editorial

Welcome to our second anniversary issue. That's right. **HoH** is celebrating having been on the newsstands for two years, and is now forging on into its third year.

How do we intend celebrating our birthday? Well, we've finally succeeded in convincing cover artist supreme, Brian Lewis, to put down his colours to give himself time to draw this issue's 13 page adaptation of Hammer's **The Reptile**. For record-keepers, Brian has singlehandedly painted no less than 15 **HoH** covers so far!

So we also ring the changes on our cover this issue. Ramon Sola has valiantly stepped in with his own totally different style to Brian, depicting a scene from this month's **Terror Tale**. As always—we look forward to your opinions.

We've had quite a few letters asking what happened to the ever-popular collecting series of features

that has been missing these past few months. The answer is that it's back once more this issue in the shape of collecting horror home movies.

As a bonus feature, we've also managed to squeeze in our long-promised Peter Cushing filmography. We're quite proud of this one, and consider it to be the most complete ever, but, as always, we welcome additions.

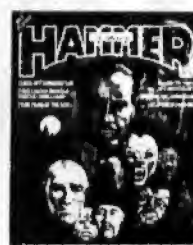
Next month we feature the return of another old favourite, **Captain Kronos—Vampire Hunter**. But with a totally new look to his incarnation in **HoH** 1, 2 and 3 as Steve Parkhouse adapts the 1973 Hammer movie.

In the meantime, our promised giant colour-packed Summer Special pushes on towards completion. More on that one next month.

Best wishes,

Dez Skinn
Dez Skinn (Editor)

HOUSE OF HORROR



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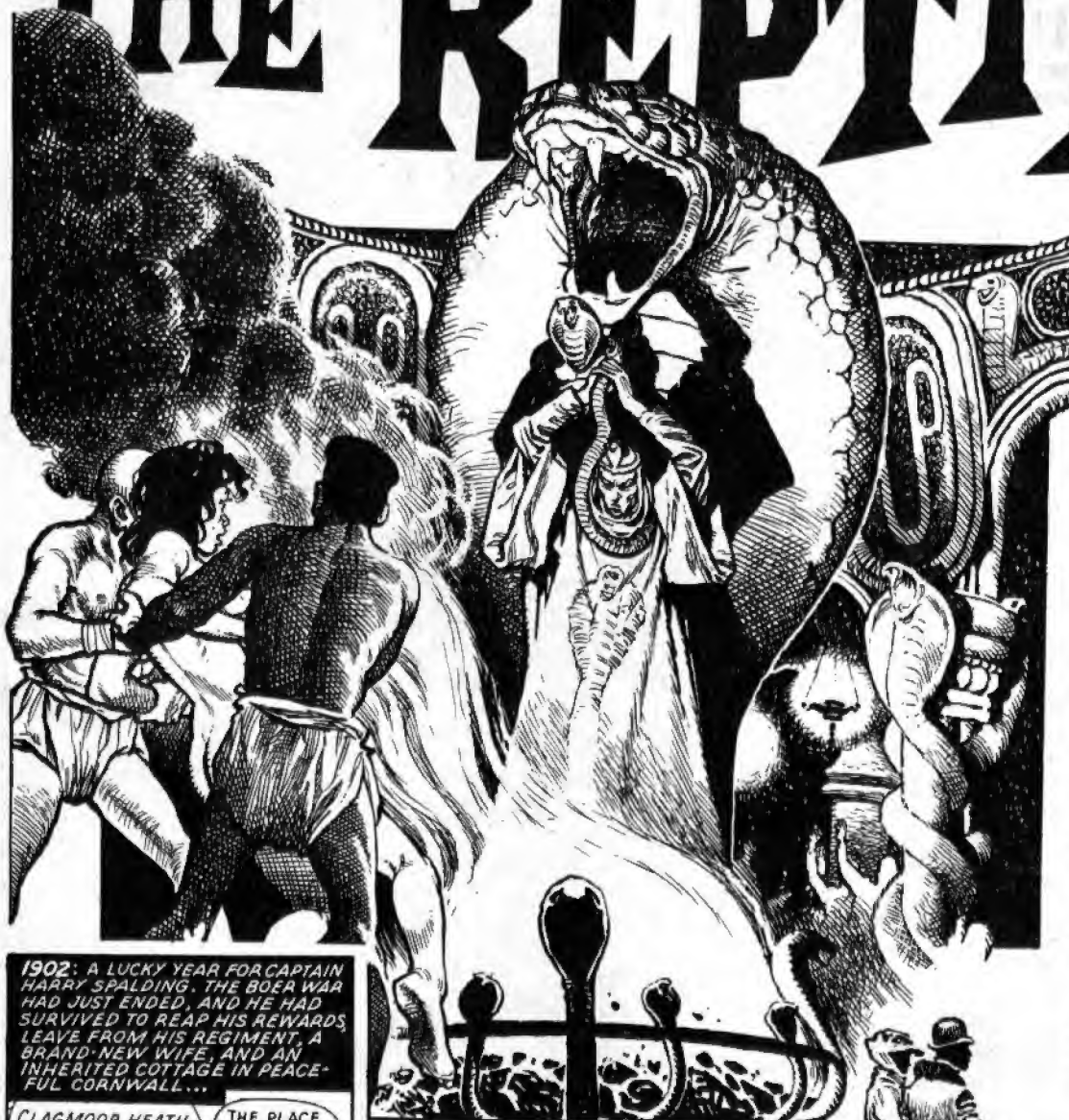
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THE REPTILE

CERTIFICATE **X**



A HAMMER FILM PRODUCTION

STARRING
NOEL WILLMAN as Dr. Franklyn
JENNIFER DANIEL

Valerie Spalding
RAY BARRET Harry Spalding
JACQUELINE PEARCE

Anna Franklyn
MICHAEL RIPPER Tom Bailey

Director JOHN GILLING
Screenplay JOHN ELDER
(ANTHONY HINDS)

Cinematographer ARTHUR GRANT

Production Design
BERNARD ROBINSON

Art Director DONALD MINGAYE

Make-up ROY ASHTON

Editors JAMES NEEDS

and ROY HYDE

Music DON BANKS

Producer ANTHONY NELSON-KEYES

Released by WARNER - PATHE
(Britain), 20th CENTURY - FOX

(U.S.A.) TECHNICOLOR

Running Time: 91 minutes

1902: A LUCKY YEAR FOR CAPTAIN HARRY SPALDING. THE BOER WAR HAD JUST ENDED, AND HE HAD SURVIVED TO REAP HIS REWARDS. LEAVE FROM HIS REGIMENT, A BRAND-NEW WIFE, AND AN INHERITED COTTAGE IN PEACEFUL CORNWALL...

CLAGMOOR HEATH ...SOUNDS ABOUT AS APPEALING AS IT LOOKS, DOESN'T IT, VAL?

THE PLACE SEEMS TO BE DESERTED, HARRY! I SUPPOSE WE'LL HAVE TO WALK TO THE VILLAGE...

AND SO, LEAVING THEIR LUGGAGE IN THE DECAYING STATION WAITING ROOM, SPALDING AND HIS WIFE SET OFF...

ISN'T IT BEAUTIFUL HERE, DARLING? I CAN HARDLY WAIT TO SEE THE COTTAGE...

SHOULDN'T BE LONG NOW...THERE'S THE VILLAGE AHEAD...AND THE CHURCH...

THERE WAS ONLY ONE THING THAT MARRED SPALDING'S HAPPINESS...THE COTTAGE WAS HIS BY VIRTUE OF HIS BROTHER'S SUDDEN AND UNEXPECTED DEATH...

CAN'T UNDERSTAND IT... THEY SAY HE DIED OF HEART FAILURE... BUT CHARLES WAS AS STRONG AS AN OX...



Script: Steve Moore Artwork: Brian Lewis



MEANWHILE, DOWN IN THE VILLAGE...



YOU WON'T GET A WORD OUT OF THE LOCALS, MR. SPALDING... TOO CLOSE KNIT! THE WRECKING OF YOUR COTTAGE'LL HAVE TO REMAIN A MYSTERY, I'M AFRAID...

NOT IF I HAVE ANYTHING TO DO WITH IT! SOMEONE HERE KNOWS SOMETHING! STILL, THANK YOU FOR THE LOAN OF YOUR CART, MR. BAILEY...

STILL BROODING ANGRILY, SPALDING DROVE SLOWLY BACK, UNTIL...



WHAT'S THAT? SOME SORT OF MUSIC DRIFTING ON THE WIND... VERY STRANGE MUSIC...



BUT AS HE STOPPED THE CART AND STEPPED DOWN...

GRAAAGH!

BY THE... OOF!

BUT THE ASSAILANT HAD CHOSEN THE WRONG VICTIM IN THE TOUGH ARMY CAPTAIN...

THAT'S GOT YOU... NOW...

WHAT? ME ATTACK YOU...?

WAIT! STOP! WHY ARE YOU ATTACKING ME?!

AS SPALDING RELEASED HIS FRAIL ATTACKER...

OF COURSE! WHY WOULD I ATTACK YOU? NOT ME... NOT PETER CROCKFORD... THEY CALL ME 'MAD' PETER, YOU KNOW...

I CAN SEE WHY! WHAT THE DEUCE ARE YOU DOING OUT HERE?

I KNOW WHO YOU ARE, TOO... SPALDING, BROTHER OF THE ONE THEY KILLED!

THEY KILLED? WHO ARE THEY? LOOK HERE...



LOOK? NO, LISTEN! DIDN'T YOU HEAR THEM? ... I'M SURE YOU'VE INJURED ME, YOU KNOW? BROKEN A BONE OR SOMETHING...

GET ON THE CART, MR. CROCKFORD... I WANT TO TALK TO YOU...

THE MAN'S RAMBLINGS WERE AS MAD AS HIS NAME SUGGESTED... BUT HARRY FELT THAT HE KNEW SOMETHING...

SUPPER! I HAVEN'T HAD A SUPPER LIKE THIS SINCE... WELL... I'M NOT REALLY MAD, YOU KNOW! I HAVE A STRONG SENSE OF GOOD AND EVIL! THIS WAS A GOOD PLACE UNTIL THEY CAME...

WHO CAME? WHAT HAVE THEY GOT TO DO WITH MY BROTHER?

BUT BEFORE THEY COULD GET AN ANSWER...

LISTEN! THERE IT IS AGAIN!

THERE WHAT IS? WHAT ARE YOU TALKING ABOUT?

BE QUIET! THERE, YOU MUST HEAR IT! THAT MUSIC... IT'S THEM!

I HEARD IT THE NIGHT YOUR BROTHER DIED! I MUST GO... I MUST... DON'T TRY TO STOP ME!

BUT...!

MAD PETER WAS GONE BEFORE THEY COULD STOP HIM, VANISHING INTO THE NIGHT... A DARK, SILENT NIGHT... UNTIL...

WHAT NOW? SOUNDS LIKE SOME SORT OF ANIMAL MOANING AND PAWING AT THE DOOR...

BUT THE LAMPLIGHT REVEALED A MAN... OR WHAT WAS LEFT OF HIM...

GOOD GOD! CROCKFORD... IS THAT YOU?

UUUUUH!

WHAT IS IT, HARRY? OH...!

IT'S OUR GUEST... I THINK! HELP ME...

DOC... DOCTOR FRANKLYN...

I'VE NEVER SEEN ANYTHING LIKE IT! WHAT CAN WE DO...?

I DON'T KNOW... EXCEPT GO AND FIND THIS DOCTOR FRANKLYN! YOU SAID HIS HOUSE WAS UP THE HILL? I'LL BE BACK AS SOON AS I CAN...

FORTUNATELY, THE HOUSE WAS HARD TO MISS...

THIS IS IT... BUT THERE'S NO LIGHT! I'LL HAVE TO TRY AND WAKE HIM...

TO HIS SURPRISE, SPALDING FOUND THE DOOR OPEN...

DOCTOR FRANKLYN! DOCTOR FRANKLYN!

I AM DOCTOR FRANKLYN! AND WHO ARE YOU, SIR, WHO HAVE THE IMPERTINENCE TO ENTER MY HOUSE UNBIDDEN AT THIS HOUR?

THE APPEAL FELL ON DEAF EARS...

YOU OBVIOUSLY MISUNDERSTAND, MR. SPALDING! I AM TRULY A DOCTOR... BUT A DOCTOR OF THEOLOGY! THERE IS NOTHING I CAN DO TO ASSIST YOU...

YET WHEN FRANKLYN WAS FINALLY PERSUADED TO RETURN TO THE COTTAGE...

IT'S TOO LATE, HARRY... HE DIED SHORTLY AFTER YOU LEFT...

I'M SORRY MRS. SPALDING... SORRY THAT THIS SHOULD HAVE HAPPENED IN YOUR HOUSE. HE WAS AN EPILEPTIC...

SPALDING'S THE NAME, BUT THAT'S NOT IMPORTANT! I HAVE A MAN DYING IN MY COTTAGE, DOCTOR! YOU MUST COME RIGHT AWAY!

WELL, COULDN'T YOU JUST COME AND HAVE A LOOK? WE'RE NEW HERE... WE DON'T KNOW WHERE TO GET ASSISTANCE...

AN EPILEPTIC? NO
EPILEPTIC I'VE HEARD
OF EVER DIED LIKE THAT!

HE WAS SUBJECT TO
FITS, THAT'S ALL I KNOW!
I REALLY CAN'T SAY ANY
MORE...

HOWEVER, I KNOW HOW
DISTRESSING THIS MUST BE,
SO SOON AFTER YOU'VE MOVED
IN. PERMIT ME TO TAKE CARE
OF THE ARRANGEMENTS...

WITH THAT, FRANKLYN LEFT... BUT
SECONDS LATER...

HARRY!
WHO'S
THAT?

WITHOUT A WORD, THE ORIENTAL
TOSSED THE CORPSE OVER HIS
SHOULDER AND DEPARTED...

MUST BE ONE OF FRANKLYN'S
SERVANTS, I SUPPOSE! HE'S
EFFICIENT, EVEN IF HE DOESN'T
HAVE ANY FEELINGS...

THE FOLLOWING
DAY FOUND
ONLY THREE
MOURNERS AT
THE GRAVESIDE...

SURELY, MA'AM... LOTS OF THEM! BUT
THEY WOULDN'T COME HERE... BECAUSE
OF WHAT HE DIED OF... THEY CALL IT THE
'BLACK DEATH'...

WHERE'S EVERYONE ELSE, MR. BAILEY?
HE MUST HAVE HAD OTHER FRIENDS...

CAN I INVITE YOU BOTH
IN FOR A LITTLE
REFRESHMENT?

YOU STAY, HARRY... I WANT
TO GET BACK TO THE COTTAGE.
I'LL BE ALRIGHT...

IN A PRIVATE ROOM AT THE BACK OF THE INN...

SAILED THE WORLD
IN MY TIME, MR. SPALDING
... I'VE SEEN DEATH IN ALL
THE FORMS I THOUGHT
POSSIBLE... BUT NOT THIS!
THIS I DON'T WANT ANY-
THING TO DO WITH...

BUT YOU KNOW SOMETHING,
DON'T YOU? YOU KNEW MY
BROTHER... HOW DID HE DIE?
THE SAME WAY?

I REALLY DON'T KNOW... THERE'S NO
DOCTOR HEREABOUTS... THE CORONER
COMES ONCE A MONTH AND
ACCEPTS WHATEVER
CAUSE OF DEATH
HE'S TOLD...

I HATE TO
ADMIT IT, MR.
SPALDING, BUT I'M
FRIGHTENED... I WANT
NO PART OF IT... AND I'VE
NOTHING MORE TO SAY
ON THE
SUBJECT...

VALERIE, MEANWHILE, HAD RUN INTO
ANOTHER SURPRISE... AND ANOTHER
STRANGER...

OH DEAR! I'D HOPED TO FINISH
BEFORE YOU CAME BACK! THE DOOR
WAS OPEN... AND I WANTED TO DO
SOMETHING NICE TO TAKE
AWAY THE UNHAPPY
MEMORIES...

THAT'S VERY
KIND... BUT WHO
ARE YOU?

I'M ANNA FRANKLYN
... WE'RE YOUR NEAREST
NEIGHBOURS! DO COME
OVER AND HAVE DINNER
... TONIGHT?

ANNA FRANKLYN?
I'VE MET YOUR FATHER
... AS FOR DINNER...
WELL, ALRIGHT, WE'D
LOVE TO COME...



BUT THEN...

ANNA! WHAT ARE YOU DOING HERE WITHOUT MY PERMISSION! I FORBADE YOU...

SURELY ANNA DOESN'T NEED YOUR PERMISSION TO GO OUT, DOCTOR...

PLEASE DO NOT INTERFERE IN MATTERS WHICH DO NOT CONCERN YOU, MRS. SPALDING...

BUT I THINK IT DOES CONCERN ME, DOCTOR... AS ANNA CAME HERE TO INVITE MY HUSBAND AND I TO DINNER TONIGHT...

I SEE...! VERY WELL, I FEEL OBLIGED TO STAND BY MY DAUGHTER'S INVITATION... BUT NOW WE ARE LEAVING...

AND SO, THAT EVENING...

A DELICIOUS DINNER, DOCTOR... BUT WHY DID ANNA NOT JOIN US?

ANNA IS BEING...PUNISHED. MRS. SPALDING. SHE WILL JOIN US SHORTLY...



AND THEN...

AH, YOUR GUESTS ARE HERE, ANNA! PERHAPS YOU WOULD CARE TO SHOW MRS. SPALDING YOUR PETS... I WISH TO TALK TO HER HUSBAND IN THE LIBRARY...

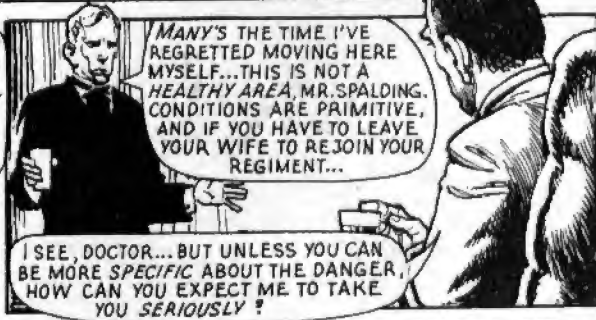
CERTAINLY, FATHER...IT'S THIS WAY, MRS. SPALDING...



MY DAUGHTER AND I HAVE SPENT A CONSIDERABLE TIME IN THE EAST, MR. SPALDING...WHICH IS WHY WE KEEP THE HOUSE SO WARM...

I UNDERSTAND THAT, DOCTOR... BUT THAT WASN'T WHAT YOU WISHED TO SPEAK TO ME ABOUT, SURELY?

NO...I WISHED TO ADVISE YOU TO LEAVE THIS AREA...



MANY'S THE TIME I'VE REGRETTED MOVING HERE MYSELF...THIS IS NOT A HEALTHY AREA, MR. SPALDING. CONDITIONS ARE PRIMITIVE, AND IF YOU HAVE TO LEAVE YOUR WIFE TO REJOIN YOUR REGIMENT...

I SEE, DOCTOR... BUT UNLESS YOU CAN BE MORE SPECIFIC ABOUT THE DANGER, HOW CAN YOU EXPECT ME TO TAKE YOU SERIOUSLY?

BUT FRANKLYN REFUSED TO BE DRAWN, AND BEFORE SPALDING COULD QUESTION HIM FURTHER...



AH, THE LADIES HAVE RETURNED! ANNA, PERHAPS YOU WOULD CARE TO ENTERTAIN OUR GUESTS WITH SOME MUSIC...

IF YOU WISH, FATHER. THE SITAR...



THE MUSIC IS STRANGE AND TRANCE-LIKE TO THE SPALDINGS, WEAVING MORE EXOTIC PATTERNS AS THE MINUTES PASS, UNTIL...

NO! NOT THAT MUSIC! YOU SHALL NOT PLAY THAT MUSIC!

GET OUT OF MY SIGHT! YOU LITTLE...

I THINK WE'D BETTER LEAVE, DOCTOR FRANKLYN...



AND SO...

HOW CAN YOU JUST WALK OUT, HARRY? HEAVEN KNOWS WHAT HE MIGHT DO TO THE POOR GIRL...

IT'S HIS OWN HOUSE, VAL... I'VE NO JURISDICTION. BESIDES, WE DON'T KNOW ANYTHING ABOUT THE SITUATION! COME ON, LET'S GET HOME...

AND SO, INSTRUCTING VALERIE TO STAY LOCKED IN UNTIL HE RETURNED, HARRY SPALDING STEPPED OUT INTO THE NIGHT... A NIGHT MADE ALL THE DARKER BY LOWERING CLOUDS AND A TORRENT OF RAIN...



THE FOLLOWING DAY STARTED MORE CHEERFULLY...



TOM BAILEY! THIS IS A PLEASANT SURPRISE...

OH, I JUST THOUGHT I'D DROP OVER! I'VE BROUGHT YOU A FEW THINGS... YOU PROBABLY DON'T KNOW ANYWHERE ROUND HERE TO PICK UP FOOD...

BUT AS BAILEY LEFT, IT BECAME APPARENT THAT HIS VISIT WAS MORE IMPORTANT THAN IT SEEMED...



LISTEN... I REALISED I CAN'T JUST STAND ASIDE AND DO NOTHING! MEET ME AT THE PUB TONIGHT... AT MIDNIGHT. I'LL EXPLAIN THEN...

IF YOU MEAN IT'S ABOUT MY BROTHER'S DEATH, I'LL BE THERE...

WHATEVER SPALDING HAD EXPECTED WHEN HE GOT TO THE PUB, HE HAD NOT EXPECTED...



MAD PETER! HOW IN THE DEVIL'S NAME...

I DUG HIM UP. JUST NOW. THAT'S HIS BOX IN THE CORNER...

NOT SQUEAMISH, ARE YOU?

AND I THOUGHT YOU WERE A... FRIGHTENED...



I'M NOT FRIGHTENED OF THE DEAD... JUST WHAT KILLS THEM! LOOK AT THOSE MARKS... WHAT DO YOU MAKE OF THEM?

SOME SORT OF BITE? BUT WHAT...?

OF COURSE, THOSE MARKS MIGHT HAVE NOTHING TO DO WITH HIS DEATH... BUT THERE IS ONE WAY OF FINDING OUT...

YOU MEAN... MY BROTHER... WE LOOK AT HIM, TOO...



AND SO THEY STEPPED BACK INTO THE COLD, GRIM NIGHT... A NIGHT WHICH MATCHED SPALDING'S FOREBODINGS PERFECTLY...



I KNOW THIS IS UNPLEASANT... BUT IF YOU'D LIKE TO START ON YOUR BROTHER, I'LL PUT PETER BACK AND COVER HIM UP...

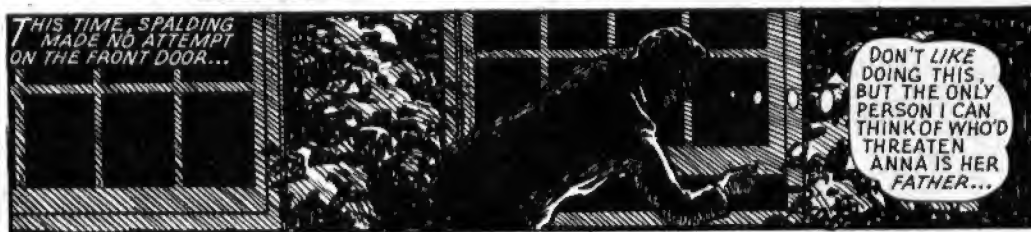
AS YOU SAY, TOM... THE SOONER THIS IS DONE THE BETTER...

FINALLY, WHEN THE LAST COFFIN-NAIL HAD BEEN PULLED, SCREECHING, FROM ITS PLACE AND THE LID RAISED...



OH MY GOD...!

THAT SETTLES IT, THEN. EVER SEE MARKS LIKE THAT BEFORE? I'VE ONLY SEEN THEM ONCE... IN INDIA. MAN WAS BITTEN BY A KING COBRA...



SPALDING STARTED TO
TWIST ROUND, BUT...

AAAAUUUUUGH!

PAIN SEARED SPALDING'S SHOULDER... BUT WITH A DESPERATE
EFFORT HE BROKE FREE...

GET AWAY FROM
...ME! WHAT
ARE...

SSSSNAAGH!

AND SO, WITH A
SHOULDER LIVID
WITH DEATH ITSELF,
HARRY SPALDING
STAGGERED OUT OF
THE FRANKLYN
MANOR...

PURE INSTINCT DRAGGED HIM BACK
TO HIS OWN COTTAGE, FOR BY
THEN HE HARDLY KNEW WHERE IT
WAS... OR WHO HE WAS...

HARRY! WHAT'S
HAPPENED? ARE
YOU...?

KNIFE...
GET... A
KNIFE...

GRINDING HIS TEETH WITH
PAIN, HE MANAGED TO
GASP OUT A FINAL SENTENCE
...AN INVITATION TO MORE
PAIN...

CUT IT... CUT IT
DEEP... GET THE
...POISON OUT...

VALERIE KNEW WHAT SHE
HAD TO DO... BUT IT WAS
A HARD THING TO ASK ANY
WIFE TO DO TO HER
HUSBAND...

AAAAGH!

THEN VALERIE
COULD ONLY
PASS A FEAR-
FILLED NIGHT,
WATCHING HER
MAN THRASH
AND TWIST IN A
DELIRIOUS FEVER-
DREAM, MOANING...

ANNA...! ANNA...!

OH, GOD!
PLEASE...! IF
ONLY THE FEVER
WOULD BREAK...

HMM! NASTY... BUT IT COULD HAVE BEEN
WORSE! WHEN DID HE GO UP THERE?
TO THE HOUSE?

LAST
NIGHT...
BUT...

FINALLY, HOWEVER, THE
FEVER DID BREAK...
AND SHORTLY AFTER-
WARDS, TOM BAILEY
ARRIVED...

THOUGHT SO...
WHY'D HE GO THERE?

WE GOT A NOTE...
FROM ANNA FRANKLYN,
SAYING SHE WAS IN
DANGER! I REALLY
OUGHT TO GO TO HER!

NO... YOU OUGHT
TO RELAX! YOU'VE
BEEN UP ALL
NIGHT! I'LL GET
YOU SOMETHING
TO DRINK... I'VE
GOT SOME SPECIAL
BRANDY DOWN-
STAIRS...

YET TOM'S BRANDY WAS MORE SPECIAL THAN VALERIE HAD ANTICIPATED...

THERE NOW! GIVE THAT A FEW MINUTES, AND YOU'LL SLEEP FOR THE REST OF THE DAY...NO, DON'T WORRY! HARRY'LL BE ALL RIGHT NOW...AND WE CAN'T HAVE YOU GETTING CRAZY IDEAS ABOUT THE FRANKLYN HOUSE...

YOU...YOU PUT SOMETHING IN THIS? TOM BAILEY, I OUGHT TO...

FIFTEEN HOURS PASSED IN PEACEFUL SLUMBER...YET THAT DID NOTHING TO SMOTHER THE IDEA FOREMOST IN VALERIE'S MIND...

ANNA...I REALLY OUGHT TO GO UP THERE AND FIND OUT IF SHE'S ALL RIGHT! HARRY'LL BE SAFE...BUT SHE COULD STILL BE IN DANGER...

AND SO, NOT LONG AFTERWARDS...

THERE...THAT MUST BE HOW HARRY GOT IN! I JUST HOPE I DON'T RUN INTO THE SAME THING...

BUT AS SHE MADE HER WAY INTO THE HOUSE...

IT'S DOCTOR FRANKLYN! BUT WHAT'S HE DOING WITH THAT SWORD? UNLESS...I'VE GOT TO GET UP TO ANNA'S ROOM QUICKLY...!

THERE WAS NO SIGN OF DR. FRANKLYN BY THE TIME VALERIE LEFT THE LIBRARY... BUT WHEN SHE REACHED ANNA'S ROOM...

ANNA? ARE YOU ALL RIGHT? IT'S ME... VAL...

YET AS VALERIE MOVED CLOSER...

A SKIN? SHE'S SHED HER SKIN? BUT IT CAN'T BE...IT'S...

A NATURAL SULPHUR SPRING BUBBLED HOTLY IN THE CAVERNOUS CELLAR...AND THROUGH THE STEAM SHE SAW...

TOO SHOCKED TO FULLY UNDERSTAND, VALERIE STAGGERED DOWN THE STAIRS, AND SAW...

A LIGHT DOWN THERE...THEY MUST BE DOWN IN THE CELLAR...I'VE GOT TO FIND OUT WHAT'S GOING ON...

FRANKLYN... HE'S GOING TO KILL ANNA...OR IS IT ANNA?

BUT BEFORE THE BLOW COULD BE STRUCK...

GET OFF ME, YOU DEVIL! I HAVE TO DO IT...

IT'S THE MALAY SERVANT... TRYING TO PROTECT ANNA...



SURPRISED BY THE FIRST ATTACK, FRANKLYN FOUGHT BACK WITH ALL THE STRENGTH OF THE DEMENTED... HARDLY KNOWING WHERE HE WAS OR WHAT HE WAS DOING...



THEN, WITH A FINAL EFFORT...



WHAT THE DEUCE? MRS. SPALDING...

FRANKLYN MOVED SURPRISINGLY QUICKLY, AND BEFORE VALERIE COULD REACH THE DOOR...

AH, NO, MRS. SPALDING! I'M SORRY... BUT I SHALL HAVE TO ASK YOU TO STEP INTO THE LIBRARY...

LET ME GO! WE'VE GOT TO GET OUT OF HERE! WE'LL BURN TO DEATH! AND ANNA...

WITH A MAD CALMNESS, FRANKLYN UNFOLDED A TALE OF HORROR...



THEY? WHO..?

THE SNAKE PEOPLE OF BORNEO... AS YOU KNOW, MY THEOLOGICAL STUDIES TOOK ME TO MANY PARTS OF THE WORLD... INVESTIGATING STRANGE CULTS, ROOTING OUT THE TRUTH ABOUT THEIR 'MAGIC' POWERS...

I FOUND THEM... AND THEN ANNA DISAPPEARED. WHEN SHE RETURNED, SHE WAS ONE OF THEM! A - A HUMAN REPTILE...! IT WAS THEIR WAY OF REVENGE. EACH WINTER SHE SHEDS HER SKIN... AND... FEEDS...

BUT NOW I HOPE YOU WON'T MIND ME LEAVING YOU, MRS. SPALDING! I HAVE ONE OR TWO THINGS TO DO...

ANNA? YOU KNOW THAT THAT... THING DOWNSTAIRS IS ANNA! THEY DID THAT TO HER... TO PUNISH ME...

AND WITH THAT, THE DOOR CLOSED, THE KEY TURNED IN THE LOCK. AND THEN...

AAAAUUUGH!

BEFORE VALERIE COULD MOVE, THE KEY TURNED ONCE MORE. HER HOPES ROSE... AND DIED IMMEDIATELY...

ANNA...? IT'S ME... VAL? WE... WE CAN GET OUT OF HERE...

DOCTOR FRANKLYN..?

SSNARRRR!



BUT THE FIRE! YOU'RE MAD... YOU CAN'T LEAVE US HERE!

AH, THE FIRE... IT WILL KEEP ANNA WARM... SHE NEEDS THE WARMTH, YOU KNOW! GOODNIGHT, MRS. SPALDING...



NO LONGER HUMAN, ANNA MOVED INTO THE ATTACK... PAYING NO ATTENTION TO THE SUDDEN THUNDEROUS POUNDING ON THE FRONT DOOR...



SSSSSSST!

IN HERE! HELP ME! PLEASE... QUICKLY!

YET WHILE VALERIE CRIED OUT, THE THING THAT ONCE WAS ANNA LASHED OUT...



BUT THEN...

MRS. SPALDING! HOLD ON! YOUR HUSBAND WILL BE WITH YOU IN A MINUTE.



SSS... COLD...!

WAVES OF COLD AIR RUSHED THROUGH THE SHATTERED WINDOW, BATTERING AT ANNA LIKE PHYSICAL BLOWS...



NO! COLD... SO COLD...!



VAL! COME ON... WE'VE GOT TO GET OUT OF HERE...!

BUT... ANNA...

C-COLD ... SSSO C-COLD...

WE'LL HAVE TO LEAVE HER... THERE'S NOTHING WE CAN DO FOR HER ANYWAY! BUT ARE YOU ALL RIGHT?

SHE BIT ME... BUT IT DOESN'T SEEM TOO BAD! YET HER FATHER DIED ALMOST INSTANTLY...



THEN AT LAST THEY WERE OUTSIDE, THANKFULLY BREATHING IN THE COOL NIGHT AIR...

WHAT DID YOU DO, TOM? WHEN I GOT IN THERE, SHE... IT WAS JUST LYING THERE, CURLED UP...



I LET THE COLD AIR IN... NO TROPICAL SNAKE CAN TAKE THE COLD... THEY JUST GO DORMANT! JUST AS WELL, TOO...

WHEN THEY HAD MOVED A SAFE DISTANCE AWAY...

I CAN'T UNDERSTAND IT! SHE BIT ME... WHY WASN'T I KILLED?



YOU'RE LUCKY SHE FOUND HER FATHER FIRST... AND USED UP ALL HER VENOM ON HIM! A SNAKE CAN'T BITE TWO PEOPLE THAT QUICKLY! IT'LL HURT FOR A WHILE, BUT YOU'LL BE ALL RIGHT...

THEN THERE WAS NOTHING TO DO BUT WALK AWAY... LOOKING BACK, WITH MINGLED PITY AND HORROR, AT THE HOUSE WHICH HAD NOW BECOME A FUNERAL PYRE FOR ITS OCCUPANTS... AND THEY KNEW THAT WITH THAT CLEANSING BLAZE, THE TERROR WAS OVER... FOR EVER...



Media Macabre

FILM SCENE news

Kung Lee

Christopher Lee partners David Carradine in the Israeli and British-made, dollar-backed production of **The Silent Flute**. This should have been Bruce Lee's Hollywood starring debut; the entire concept of the film was written by the little dragon himself and his intended co-star, James Coburn.

Carradine describes the project as being very deep, and very important. "It's a fantasy. A mystical martial arts adventure. The action itself is mystical. You have to understand that the whole idea of martial arts is to achieve enlightenment. Karate is only 50 years old, while kung fu is older than Buddhism—that's about as mystic as you can get. The film's mysticism, therefore, is enormous."

Sixteen Faces of Sybil

Our own nomination as the best—the truest, most real—horror film of 1977, ran off with all the big prizes at the usually less-than-distinguished Virgin Island film festival. We refer to **Sybil**—a two-parter TV movie in America, now being sold around the globe in theatrical form. At St. Thomas island, the movie received awards for *Best Film*, *Best Director*, *Best Actress*, *Best Supporting Actress*, *Best Music*, and *Best Editing*.

It is a horrendous account of Sybil, a girl suffering from multiple personality. Joanne Woodward plays the psychoanalyst unlocking Sybil's muddled mind (it's virtually a two-hander film). Inspired casting, of course, as it was Joanne who first brought multiple-personality to the screen in **The Three Faces of Eve**.

But Eve has nothing on Sybil (Sally Field)—she becomes no fewer than *sixteen* different people . . . including two males. A staggering story; a brilliant film (though the book, as usual, is even better), and an unforgettable *tour-de-force* from young Sally Field in the title role. By comparison, all the usual exploitative psychological drama rip-offs look very sick indeed.

David Carradine teams up with Christopher Lee—Robert Carradine, the youngest of the clan, is moving in too. He shares top-billing with Jim (son of Robert) Mitchum in Canada's creepy tale of the recent New York power failure: **Blackout**.

The plot, as *Media Macabre* regulars will know, has a bunch of mentally deranged prisoners *en route* to prison hospital escaping



Yet another insect invasion movie. A third attempt to make bees look terrifying, entitled **The Savage Bees** (not to be confused with **The Killer Bees** or **The Deadly Bees**). To add to the confusion, Irwin Allen's recent tv movie, **Swarm**, soon gets theatrical release in Europe. The stars are of course . . . bees!

Spaghetti Frankenstein

It took them long enough, but the Italians have finally made their version of **Young Frankenstein**. Joke for joke; if not exactly satirical point by satirical point. The venture is called **Frankenstein—Italian Style**. But Mel Brooks can relax, it provides very little competition.

In fact the only place where the 97-minute movie is proving anything of a success is . . . Bangkok. (There seems to be a message in that statement someplace.)

Carradines Three

While trusty old John Carradine leaps around, non-stop, from horror film to horror film, and

their paddy-wagon when it crashes with a fire-tender in the middle of the sudden lights-out. They then make their way into a tower block and terrorise such veteran stalwarts as June Allyson, Jean-Pierre Aumont and Ray Milland. Also involved in all this ensuing mayhem: **The Man From Atlantis'** beauteous companion, Belinda Montgomery.

Exorcism Settlement

'Warner Collects' ran the headline in *Variety*. So, what's new about that . . . ? Well, this time, it was not another box-office record, golden disc or smash-hit paperback book, but a final and 'satisfactory' settlement in Warner Brothers' suit alleging copyright infringement over director William Girdler's film,

Abby—the 1974 black version of **The Exorcist**. Mid-America Pictures made the movie, AIP released it. Both had the very devil to pay for it. Or 'an undisclosed sum' is how Warners preferred to announce it. Warners also won the further stipulation that **Abby** (played by Carol Speed) would never be re-issued without their permission.

One really wonders what all the fuss is about, considering the various Italian Exorcist-exploitation movies. Girdler's low budget film, **Abby**, was far more an unwitting black comedy than a black Exorcist. (*Blacula*, alias William Marshall, had the Von Sydow role.)

As one London critic said at the time, the voice of Abby's demon sounded more like Mr. Magoo at the wrong speed. Still, considering the disappointing **Exorcist II—The Heretic**, Warners probably need every cent they can get.

Horrific Bad News

. . . but true, that there is a sudden and disappointing lack of horror movies in production. The reason for this, of course, is **Star Wars**. Everyone's still clambering aboard the Lucas bandwagon. All the independent combines who usually begin to make their names with horror films are switching over to one inter-galactic form of sf or another—which is not necessarily as good as it may sound. As I'm sure we'll soon see on our screens.

It's happening in TV as well. **Logan's Run** may be dead already in the States, and **Blake's Seven** still-born on BBC-TV, but Jack Webb's **U.F.O.** will quickly replace them. Plus **Spiderman**, **Dr. Strange** and (from Bionic Woman creator Kenneth Johnson) **the Hulk**.

Horrific Good News

Once again, therefore, we must say: thank heavens for Stanley Kubrick. While the rest of the world are years behind him and endeavouring to catch up, Kubrick has the best-sounding supernatural film currently in production—**The Shining**, from a

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new book by Stephen (Carrie) King and starring Jack Nicholson. Meanwhile, in another part of Britain's suddenly - booming studios production is under way on **The Legacy**, co-starring Sam Elliott and Katharine Ross. The only other top - notch terror winners we know of are Milton Subotsky's **Dominique** and Australia's **The Last Wave**, written and directed by the excellent Peter Weir, who made **Picnic At Hanging Rock**. Richard Chamberlain headlines this extrasensory look at Aboriginal occult culture. Co-starring with Chamberlain is David Gulpilil, the Aborigine actor from Nic Roeg's masterly **Walkabout**.

Upcoming Disasters

Otherwise, the current mainstay of horror on screen is merely a continuation of the disaster genre. With films like **Avalanche**, **Piranha**, **Meteor** and **Hurricane**. Nothing much to get over-excited about in that 'epic' list.

Stellar Mud-packs

British director Ronald Neame seems to have succeeded Cecil B. De Mille as the man who can move mountains in movies. . . . Neame it was who, with a generous assist from Irwin Allen, turned a cruise-liner upside down for **The Poseidon Adventure**, and created havoc with a man-made sea. All good training for his latest film, **Meteor**.

For the princely sum of half-a-million dollars, Neame drops one million pounds of mucky slime all over Sean Connery, Natalie Wood, Henry Fonda and the rest of the cast trapped in a subway disaster sequence. Even so, that still works out to be less than the most expensive set in recent Hollywood years—**King Kong's** wall.

Return of The Thing

Latest news from the re-make division, Hollywood central . . . Producers David Foster and Lawrence Turman are re-working Howard Hawks' 1951 film, **The Thing From Another World**.

The story, stemming from top sf writer (and indeed, editor), John W. Campbell Jr's **Who Goes There?** Let's hope they adhere more strongly to the (superior) initial concept.

The action takes place (or took place, circa '51) during an Arctic expedition, when an alien from another planet is, quite literally, dug up.

While all too easy to make fun of today, it was a great movie in its day. Let's hope it remains so. Come to that, let's hope the new

Zombie, The Leopard Man died late last year, aged 73.

Director son of a director father (Maurice Tourneur), they both emigrated to America in 1913. Jaques started his career assisting his father first as a script clerk and bit player. After turning director in 1939, his other films included **Night of the Demon** and **A Comedy of Terrors**, plus Burt Lancaster's **The Flame and the Arrow**, **Days of Glory** (which marked Gregory Peck's debut) and many

going to make this movie back in 1968. That's ten years, three **Pink Panther** re-makes, two wives and a couple of heart attacks ago. . . . These days, Sellers who has a pace-maker fitted to his ticker, calls himself "a partly bionic man".

Cartoon Capers

After Batman, Superman, Spiderman, Hulk and the Torch, plus all the other cartoon heroes lately undergoing human resuscitation in cinema and TV films, guess who's next . . . ? **Dick Tracy**, no less. Via the **Car Wash** producer Art Linson and the **Aloha Bobby and Rose** director Floyd Mutrux. Their Paramount film pits good old Dick and his two-way wrist radio with the Halloween Gang, circa 1941. More news next month!

Cameraward

Better late than never. The British Society of Cinematographers top award for the best cameraman of 1976 was finally presented a few weeks ago. The winner was Gil Taylor for **The Omen**. At 63, Gil has been in British movies for 49 years. He's the first choice in Britain of directors like Hitchcock (**Frenzy**), Polanski (**Repulsion**, **Cul-de-sac** and **Macbeth**), Dick Lester, Peter Brook—and Kubrick who used him on **Dr. Strangelove**. And he'll obviously win the 1977 award as well. He shot **Star Wars**.

Best of '77

According to *Screen International* (the thinner equivalent of Variety in show-business trade papers) the number one box-office attraction in Great Britain during 1977 was **The Spy Who Loved Me**. **Sinbad and the Eye of the Tiger** ranked 6th, followed immediately by **The Omen** and **King Kong**. **Jaws** came in at unlucky 13 and **Exorcist II** was 18, beating **Carrie** into 19th place . . . which we find hard to believe!

Tony Crawley



Upcoming from Milton Subotsky's *Sword & Sorcery Productions*: **Dominique**. A chiller starring Cliff Robertson, Jean Simmons, Jenny Agutter, Simon Ward, Ron Moodie, Flora Robson and Judy Geeson. Full behind-the-scenes featuring coming in **HoH** soon.

writers retain one of the greatest lines in cinema. When **The Thing** finally shows itself, one of the Polar explorers takes a glance at the eight-foot high vegetable and exclaims: "My God! An intellectual carrot!"

more non-horror films. He later moved over to television and retired in 1966.

Peter Sellers S-F

A surprise entrant for the sf stakes this year—Peter Sellers. His quite hectic '78 schedule includes a working visit to India to play a Bengali businessman in **The Alien**.

"A beautifully written science fiction story—and simple," says Sellers, who announced he was

Obituary

Sad news this issue is that Jaques Tourneur, macabre master of the 1940s RKO films (**Cat People**, **I Walked With A**

Media Macabre

BOOK news



THE DOCTOR WHO MONSTER BOOK and THE SECOND DOCTOR WHO MONSTER BOOK

Since 1963, BBC-TV's *Doctor Who* has been running successfully on television for over 15 years. Premiering on a Saturday evening, November 23, with the first episode titled *An Unearthly Child*, the series has never failed to please the following of 9 million viewers with its imaginative and lively stories.

It was veteran actor William Hartnell who personified the "Time Lord" and battled such curious creatures as the "Zarbi", the "Cybermen" and the amazingly popular "Daleks". After 15 years, it seems that the good Doctor has set foot on just about every planet in every galaxy and has been present at every time in Earth's history and future. He has also appeared in three other totally separate incarnations portrayed, in turn, by Patrick Troughton, Jon Pertwee and Tom Baker.

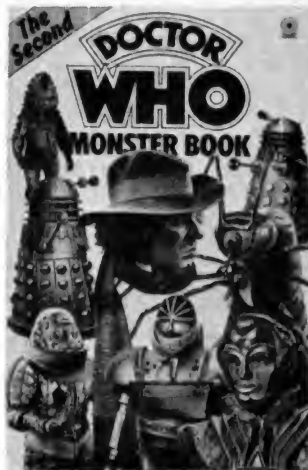
The creatures, aliens and monsters that Doctor Who has encountered during his travels and adventures are all preserved and recorded in Target Books' *The Doctor Who Monster Book* (64 pages, 50p) and *The Second Doctor Who Monster Book* (59 pages, 70p). Pardon me for this one—but these books are something of a *Monsters' Who's Who*.

The first book (which also features a pull-out colour Monster poster) includes a brief history of the Doctor—taking the character through the four

visual phases up to Tom Baker—and then goes on to examine the hostile alien life-forms that have given the Doctor innumerable problems during his voyages.

The "Daleks" must be the most infamous, and persistent, of all the villains that have appeared in the series. The Doctor first encountered the "Daleks" on the planet Skaro, in *The Dead Planet* adventure, where they were actively in conflict with a humanoid race, the Thals. They turned up again in the *World's End* adventure, in *The Executioners* adventure, *The Power of the Daleks*, *The Day of the Daleks*, *Frontier in Space*, *Planet of the Daleks*, *Death to the Daleks* and *The Genesis of the Daleks*.

The "Cybermen" run a close second in being the Doctor's most deadly enemies. These silver-suited dealers of death, who have developed over the years into emotionless robot-figures, have been thwarted on several occasions, in *The Tomb of the Cybermen* adventure, *The Wheel in Space* adventure, *The Invasion* and *The Revenge of the Cybermen*.



"The Master" (played with delicious evil by the late Roger Delgado) is the Doctor's third arch-enemy. This renegade Time Lord has featured in the *Terror of the Autons* adventure (involving attacks by grotesque plastic dummies), *The Mind of Evil*, *Claws of Axos*, *Colony in Space*, *The Daemons* (which included a living gargoyle), *The Sea Devils*, *The Time Monster* and *The Deadly Assassin* (where he conducted his villainy in "presence" only).

Among the more ferocious characters that have appeared in the series only once or twice but appear in the book, there are the "Ice Warriors", "Aggedor" (the sacred beast in *The Curse of Peladon*), the "Axons" (in *Claws of Axos*), the "Spiders" (of *Planet of the Spiders*), the "Zygons" (in *Terror of the Zygons*), the "Morbius Monster" (in *The Brain of Morbius*), the "Krin-

oids" (from *The Seeds of Doom*), and "Weng-Chiang" (in *The Talons of Weng-Chiang*).

The second book deals mainly with Tom Baker's Doctor Who, and covers the adventures of *Robot* through to *The Talons of Weng-Chiang*. His assistants—Harry Sullivan, Sarah Jane Smith and Leela—are also discussed in a separate section of the book.

The emphasis with both books is on the photographs of the monsters and weird characters; there are well over 100 photos spread between the two books, with some good colour material in the second one.

If you are an avid Doctor Who fan these books are a *must*. If you don't watch the series, then a scan through these books may make you want to look in on the show sometime—you could end up being a fan.

T.V.



MONSTERS OF THE MOVIES

Monster movies have always maintained a strong fascination for the younger set who have only been allowed to see a few of these "special", fabled films. Those who have grown beyond the point of "wonder", and who by that time are more familiar with the film-makers' art, somehow lose that sense of tingling magic that the Monster film once inspired.

Almost every follower of the fantastic film, one could state with fair accuracy, experiences a special feeling of high anticipation during their juvenile years when a new (or even re-issued) Monster film turns up at their local cinema. This feeling is a combination of the excitement of being scared by what you are about to see, and the thrilling terror of crossing over into that taboo territory of the "adults-only" Horror movies.

It is during these years that the

Horror film becomes a dedication almost beyond addiction; first of all there is that trial of nerves involving admission to the cinema, because you are under the mystic age of 18, but somehow you make it—then comes the actual viewing of the *great* film itself, which holds so many terrors and shocks that nothing will now prevent you from seeing it, while your adrenalin has raced to top-speed in a matter of moments.

These are the years that Horror films cast their spell over you—the years that you call the characters you see on the screen *Monsters*. It is the adventures of these Monsters that you follow, you become familiar with their bizarre appearance, and you know their names and habits by heart. For the pursuit of these pleasures, a directory of favourite movie Monsters is now available from Carousel Books, *Monsters of the Movies* (95 pages, 45p), prepare and written by HoH regular Denis Gifford—who, as a long-time author, is certainly no stranger to the world of the *cine-fantastique*.

Denis Gifford, this time, has literally compiled an easy 'A to Z' of those fascinating creatures and characters that once loomed out at you from the big screen almost every week, but now seem to have retired from their hectic revivals, returns, revenge, and revolts.

The book starts off with *The Alligator People* and completes itself with "The Zombie"; the earliest film listed was made in 1919 (*Cabinet of Dr. Caligari*) and the most recent is 1971 (*Countess Dracula*). Each category relates the initial story of the particular Monster and is accompanied by a full-page photo of the Monster itself. Being a Monster, for the record, doesn't mean it has to be some scary or heily creature, it can also be *Dracula*, *Phantom of the Opera*, or *The Walking Dead*.

Monsters of the Movies offers you werewolves ("Teenage Werewolf", "The Werewolf of London" and "The Wolf Man"), vampires ("Barnabas Collins", "Carmilla", "Count Yorga", "Countess Dracula" and "Nosferatu"), apes ("The Ape Man", "King Kong" and "The Wild Woman"), and many, many more insidious Monsters. The classic material is also listed here, *The Bride of Frankenstein*, *Dr. Jekyll and Mr. Hyde*, *The Fly*, *Frankenstein*, *The Hunchback of Notre Dame*, *The Invisible Man*, *The Phantom of the Opera*, *White Zombie*, and *The Mummy*.

For those who enjoy the adventures of the screen Monsters, and those who are just starting them, this book will help introduce and re-live their monstrous careers of mayhem.

T.V.

LEGEND OF AND MONE



Special Preview by Tony Crawley
A series of major earthquakes shatter the world. A new ice age seems to be beginning. The world is approaching possibly its final crisis . . .

Around Mount Fuji in Japan, summer spins rapidly into sudden autumn. The mountain peak is capped with snow—remarkably early. Things are happening in the five lakes which had formed around Fuji during its last eruption, eleven centuries ago. There are strange developments in the huge impenetrable forest of Aokigahara, enjoined to the lakes by the vast lava field.

Bats gather during daylight hours. Centipedes increase in numbers. The temperature

of the Lake Sai waters is suddenly extraordinarily high. Eels appear in people's beds. A couple out on the lake in a pedal-boat simply disappear; one body only is recovered—the face stricken with abject terror.

On a lonely, dark road, a horse runs crazily past a girl on a bicycle. Then, in the blackness ahead, she hears a thud. The girl finds the animal dead—decapitated. And the grassy area around the odious sight is trampled flat.

In a nearby village, an old crone recounts ancient legends about the dragons of yore . . .

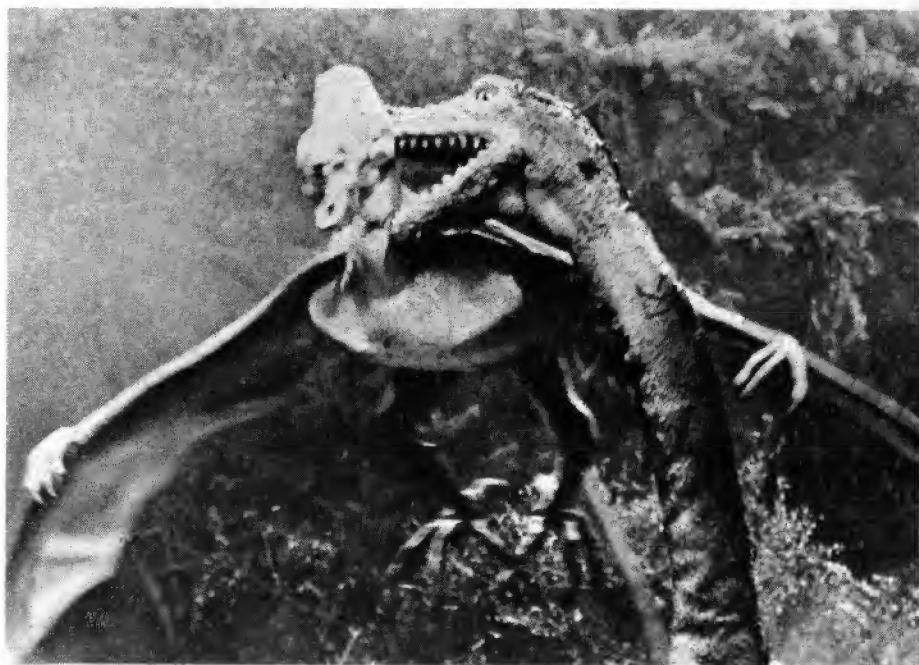
Only one young geologist seems to appreciate what is happening. The recent

shuddering changes in the earth's crust around the Fuji volcanic zone match—exactly—the predictions of his long-dead biologist father. That such cataclysmic conditions would unearth, reawaken the dinosaurs in and around Lake Sai . . . and bring about hell on earth!

This is the big one from Japan this year. The 'highest budgeted' production in the thirty-year history of Tokyo's Toei Studios. Until now, Toei has been, perhaps, best known in the Western world for their Hollywood tie-ups in making *Tora, Tora, Tora* and *The Yakuza*. Also on current release from the same company is the animated s-f film, *Space Cruiser*.

Director Junji Kurata's *Legend of*

DINOSAURS AND MONSTER BIRDS



Dinosaurs and Monster Birds is disaster-plus. Mixing the kind of *Towering Inferno* carnage with *King Kong*, *The Creature From The Black Lagoon* and Ray Harryhausen-style effects. With a Japanese slant.

The film's dinosaurs eat everyone in sight. (Well, they *have* been starving in hibernation for a long while.) A gigantic egg begins to hatch—enter the monster birds, pecking everyone else to appalling death. In similar fashion, the modern media swoop in on Lake Sai, helicopters and TV and film cameras ready to record the emergence of *The Monsters of the Century* . . . but they're chased off by a mammoth pterodactyl.

And so to the climax—the long-necked

dinosaur vs. the pterodactyl.

Despite the considerable amount spent out on the movie—shot in Toeiscopes, of course—the Toei Company play it very low-key where the creative team is concerned. Perhaps egos are not to be buttered up in Tokyo film circles.

We have, though, been able to glean a little more information than was at first forthcoming. For instance, we know that Tsunehiko Watase and Nobiko Sawa play the geologist hero and his female companion, an underwater-photographer ace. That Shotaro Hayashi and Tomoko Kiyoshima, among others, end up pecked, bitten, gouged, hacked or swallowed to death.

Igami Masaru wrote the script. Director Juni Kurata, unknown to us, is described for us as 'one of the most popular director in Japan'. But the virtual lynch-pin of the whole enterprise, the special effect team, is written off, in a note to us from Toei, as being: Shakuji Shiomi and his staffs.

Judging from these pictures alone Shiomi and his team deserve a trifle more credit than that.

The two and a half million dollar **Legend of Dinosaurs and Monster Birds** will be officially unveiled at the 1978 Fantasy Film Festival in Paris. Whether Toho Studios **Godzilla** can stand up to this new (lavish competition, time alone will tell.

The Mighty

Review by Tony Crawley
Anthing Merian Cooper could do, Dino de Laurentiis can do better.

Oh yeah? Well, that *was* the idea.

Okay, take two . . . Anything Dino de Laurentiis can try and do, the mighty Shaw Brothers of Hong Kong can do better . . . Maybe!

They're sure trying, anyway. With their own version of old King Kong. Stuck, thus far at least, with the rather unwieldy title of **The Mighty Peking Man**.

Peking Kong would be much better.

Except that our new slant-eyed Kong (and that's no racial slur; this monster does come complete with an Oriental eye make-up job) stems from the bowels of the Himalayas and wreaks — not to say wrecks — his havoc around the jungles of India.

As befits the screen awakening of any monster worth his hydraulic system, it's Mother Nature who arranges his alarm call. An earthquake blasts this fellow out of his deep sleep. No wonder he angrily

tramples down a few jungles — and the residents therein.

For reasons which escape us, he's dubbed the Mighty Peking Man. No doubt, something to do with the HK \$6m. budget, or the by now obvious fact that man is the greatest beast on this planet.

Ku Feng plays the thrusting tycoon type — soon at odds with our explorer hero, Li siu-sien, who insists the animal be safeguarded for scientific research alone. No way, says the man with the Hong Kong dollars up every sleeve . . .

His is no simple expedition. The party have to hack their way through impenetrable forest, scale high cliffs and traverse dangerous marshes. To say naught of the various killer tigers, snakes and elephants (yes, killer-elephants) en route. All of which tends to cut down the group more than somewhat. Actually, their worst adversary is the script. But no matter.

When our explorer-hero finally meets the monster — he has to be saved from vicious attack by the sudden arrival of a



Peking Man

jungle girl. This is Swiss-born blonde Evelyne Kraft as a lady named Ah Wei. Very *Ah* indeed in her Raquel Welch hand-me-downs from *One Million Years B.C.*

The tycoon has his way. The beast is captured and put on show at the Hong Kong Stadium. Evelyne finds Li cuddling his previous paramour and runs off in tears. For herself, and indeed, at the televised pitiable plight of her gigantic jungle pal in the arena packed with shutter-bug-tourists.

She then falls into the oily embrace of Mr. Money Bags. And it's when the beast sees his captor trying to force his dollar-lined attentions on Evelyne that he goes berserk and breaks his puny chains. With one bound — he's free. Rushing to the girl's defence. Crashing through the streets of Hong Kong. Trampling buildings and citizens underfoot. Sweeping aside flyovers and anything else above his hairy kneecaps.

So begins the ultimate set-to. The cops and the army vs. The Mighty Peking Kong — by now atop Hong Kong's tallest

building, the Connaught Centre . . .

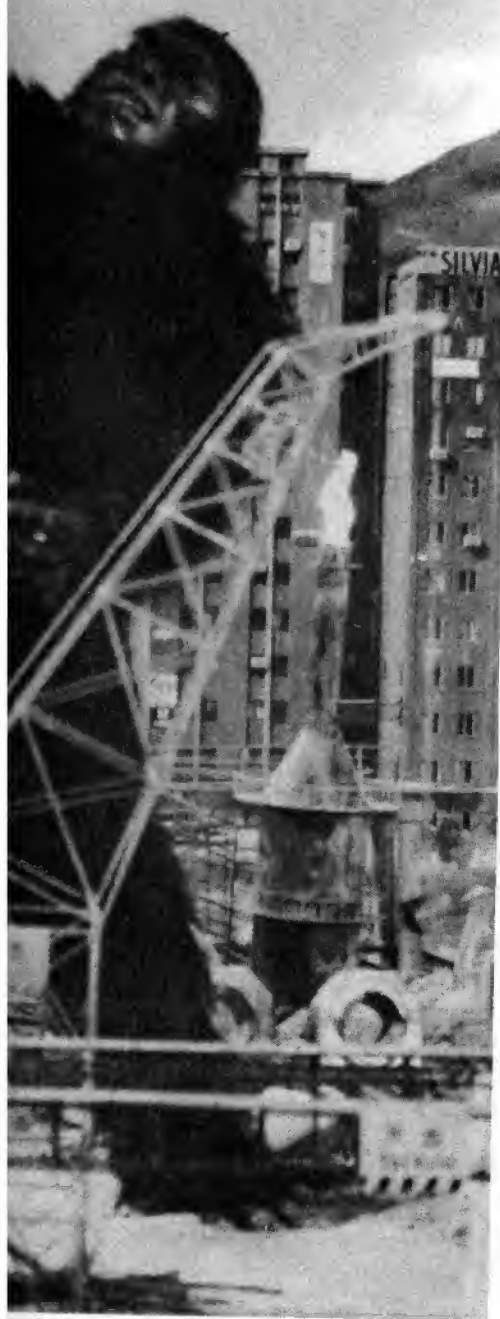
Together again, hero and heroine rush to his aid. Seeing Evelyne is okay, even apparently happy, highly smitten with her young explorer, the beast cools down.

He doesn't climb down, though. Euphemistically or otherwise. But he falls, all right — the victim of civilisation: immense gunfire and a ton or two of TNT in the plantroom of the Connaught Centre.

And so, the Mighty Peking Man is . . . konged. Again.

Tacky or not, this is the climax that gets you every time . . . no matter how many countries repeat Merian Cooper's winning formula of '32. Director Ho Meng-hua wants all your tears, though. So the girl, Ah Wei, proves a victim of all that gun power as well. All together now . . . *Ah!* In our (international) version, anyway; he lives to fight another day in the Asiatic version.

Apart from the odd Dinkey toy in the model streets, Hong Kong's Kong — is a mighty creditable effort. Certainly, not much worse than Dino's folly.



THE FILMS OF PETER CUSHING

Way back in HoH 1, we printed a Christopher Lee filmography. It was so informative and complete, that even now, over two years later, we still receive letters of praise about it.

So, following last issue's interview with the Gentleman of Gore, Peter Cushing, we now present another of our highly acclaimed filmographies.

Special thanks on this one going to David Whitehead for his generous assistance.

CINEMA

FILM TITLE & YEAR	PRODUCTION COMPANY	DIRECTOR	ROLE
1939			
The Man in the Iron Mask	Edward Small/United Artists	James Whale	Cavalry Officer
A Chump at Oxford	Hal Roach/United Artists	Alfred Goulding	Student Leader
Vigil in the Night	RKO Radio	George Stevens	Joe Shand
1940			
Laddie	RKO Radio	Jack Hilevy	Robert Prior
Women in War	Republic	John H. Auer	Captain Evans
1941			
They Dare Not Love	Columbia	James Whale	Lieutenant Clive of India
The Hidden Master	—	—	The Dreamer
1944			
Dreams	MGM	Felix Feist	—
Return from Nowhere	MGM	Paul Bamford	Dreamer
The New Teacher	—	—	Teacher
Hamlet	Two Cities/Rank	Laurence Olivier	Ostic
It Might Be You	Crown Unit	Michael Gordon	Doctor
1952			
Moulin Rouge	Romulus/British Lion	John Huston	Marcel Lavoisier
1954			
The Black Knight	Warwick/Columbia	Tay Garnett	Sir Palmedes
The End of the Affair	Coronado/Columbia	Edward Dmytryk	Henry Miles
1955			
Alexander the Great	United Artists	Robert Rossein	Memnon
1956			
Time Without Pity	Harlequin/Eros	Joseph Losey	Jeremy Clayton
Magic Fire	Republic	William Dieterle	Otto Wessendock
The Curse of Frankenstein	Hammer	Terence Fisher	Baron Frankenstein
1957			
The Abominable Snowman	Hammer	Val Guest	Dr John Rollason
1958			
The Violent Playground	Rank	Basil Dearden	The Padre



Dracula (US: Horror of Dracula)	Hammer	Terence Fisher	Dr Laurence Van Helsing
The Revenge of Frankenstein	Hammer	Terence Fisher	Baron Frankenstein
1959			
John Paul Jones	Warner Brothers	John Farrow	Captain Pearson
The Flesh and the Fiends	Regal	John Gilling	Dr Robert Knox
The Hound of the Baskervilles	Hammer	Terence Fisher	Sherlock Holmes
The Mummy	Hammer	Terence Fisher	John Banning

1960			
The Brides of Dracula	Hammer	Terence Fisher	Dr Laurence Van Helsing
Cone of Silence	Bryanston/British Lion	Charles Frend	Captain Judd
The Sword of Sherwood Forest	Hammer	Terence Fisher	Sheriff of Nottingham
Suspect	Boulting Brothers/BL	Roy & John Boulting	Professor Sewell
The Hellfire Club	Regal	Robert S. Baker and Monty Berman	Mr Merryweather
1961			
The Naked Edge	United Artists	Michael Anderson	Mr Wrack
Fury at Smugglers Bay	Regal	John Gilling	Squire Trevenyan
Cash on Demand	Hammer	Quentin Lawrence	Mr Fordyce
1962			
The Devil's Agent	British Lion	John Paddy Carstairs	—



Captain Clegg (US: Night Creatures)	Hammer	Peter Graham Scott	Reverend Blyss
1963			
The Man Who Finally Died	Magna/British Lion	Quentin Lawrence	Dr Peter Von Brecht
The Evil of Frankenstein	Hammer	Freddie Francis	Baron Frankenstein
1964			
The Gorgon	Hammer	Terence Fisher	Dr Namatoff
Dr Terror's House of Horrors	Amicus	Freddie Francis	Dr Shreck
1965			
She	Hammer	Robert Day	Major Holly
Dr Who and the Daleks	Amicus	Gordon Fleming	Dr Who
The Skull	Amicus	Freddie Francis	Christopher Maitland
1966			
Island of Terror	Planet	Terence Fisher	Dr Brian Stanley
Daleks Invasion of the Earth, AD 2150	Amicus	Gordon Fleming	Dr Who
1967			
Frankenstein Created Woman	Hammer	Terence Fisher	Baron Frankenstein
Some May Live	Foundation/Miracle	Vernon Sewell	John Meredith
Night of the Big Heat	Planet	Terence Fisher	Dr Stone
Torture Garden	Amicus	Freddie Francis	Lancelot Canning
The Blood Beast Terror	Tigon	Vernon Sewell	Inspector Quennell

1968 Corruption	Columbia	Robert Hartford-Davies	Sir John Rowan
1969 Frankenstein Must Be Destroyed	Hammer	Terence Fisher	Baron Frankenstein
Incess for the Damned	Titan/Grand National	Robert Hartford-Davies	Dr Walter Goodrich
Scream and Scream Again	Amicus/AIP	Gordon Hessler	Benedek
One More Time	Chrislan/Tiara Mark/UA	Jerry Lewis	Baron Frankenstein
The House That Dripped Blood	Amicus	Peter Duffell	Philip Grayson
1970 The Vampire Lovers	Hammer/AIP	Roy Ward Baker	General Spielsdorf
I, Monster	Amicus	Stephen Weeks	Utterson
1971 Twins of Evils	Hammer	John Hough	Gustav Weil
1972 Tales from the Crypt	Amicus	Freddie Francis	Arthur Grimsdyke
Dracula AD 1972	Hammer	Alan Gibson	Lorrimer Van Helsing
Fear in the Night	Hammer	Jimmy Sangster	Michael Carmichael
Dr Phibes Rises Again	AIP	Robert Fuest	Ship's Captain
Horror Express	Gala	Eugene Martin	Dr Wells
The Creeping Flesh	World Film Services/Tigon	Freddie Francis	Emmanuel Hildern
Asylum	Amicus	Roy Ward Baker	Mr Smith
Nothing but the Night	Charlemagne	Peter Sasdy	Sir Mark Ashley
And Now the Screaming Starts	Amicus	Roy Ward Baker	Dr Pope



Frankenstein and the Hammer Monster from Hell	Terence Fisher	Baron Frankenstein
The Satanic Rites of Dracula	Hammer	Alan Gibson
Madhouse	Amicus/AIP	Lorrimer Van Helsing
Tales from Beyond the Grave	Amicus	James Clark
The Beast Must Die	Amicus	Kevin Connor
The Legend of the 7 Golden Vampires	Hammer/Shaw	Dr Christopher Lundgren
1974 Shatter	Brothers	Dr Lawrence Van Helsing
Tender Dracula	Hammer/Shaw	Michael Carreras
The Ghoul	VM/Renn/Ch Fechner/AMFL	Pierre Grunstein
The Legend of the Werewolf	Tyburn	Freddie Francis
1975 Death Corps	Tyburn	Freddie Francis
Trial by Combat	Zopix	Ken Wiederhorn
The Devil's People	Combat	Kevin Connor
1976 At the Earth's Core	Poseidon	Costa Corroyanni
Star Wars	Amicus/AIP	Kevin Connor
	20th Century-Fox	George Lucas
		Dr Abner Perry
		Moff Tarkin

TELEVISION

1951 Eden End	Charles Appleby
When We Are Married	Gerald Forbes
1952 Bird in Hand	Cyril Beverly
If This Be Error	Nick Grant
Asmodee	Blaise Lebel
Pride and Prejudice (Serial)	Mr Darcy
The Silver Swan	—
1953 Number Three	Mr Simpson
A Social Success	Henry Robbins
Rookery Nook	Clive Popkins
The Road	Antoine Vanier
Anastasia	Piotr Petrovsky
The Noble Spaniard	Duke of Hermanos
Portrait by Peko	Seppi Fredericks
Epitaph for a Spy	Vaddassey
1954 Tovarich	Prince Mikil
This Is TV	Guest
Beau Brummell	Beau Brummell
The Face of Love	Mardian
1984	Winston Smith
1955 The Creature	Dr John Rollason
The Moment of Truth	Prime Minister
The Browning Version	Andrew Crocker
Richard of Bordeaux	Harris
1957	Richard II
Home at Seven	David Preston
Gaslight	Mr Manningham
1958	



The Winslow Boy	Sir Robert Morton
Uncle Harry's Balloon	Uncle Harry
1960 Down You Go	Guest
1962 Peace with Terror	Frederick J. Parsons
1963 Comedy Playhouse (The Plan)	Albert Fawkes
1964 The Cave of Steel	Elija Bailey
The Spread of the Eagle	Cassius
Late Night Line Up	Guest
1965 The Bernard Cribbins Show	Guest
1966 Monica	Leonard
1967 The Avengers (Return of the Cybermen)	Paul Beresford
1969 The Morcambe and Wise Show	Guest
The Adventures of Sherlock Holmes	Sherlock Holmes
1970 The Morcambe and Wise Show	Guest
Late Night Line Up	Guest
1971 Wild Life	Narrator
Spectacular	
1973 Ask Aspel	Guest
Maggie	Guest
This Week in the West	Guest
The Amazing World of Kreskin	Guest
Going for a Song	Guest
The Morcambe and Wise Show	Guest



The Zoo Gang (The Counterfeit Trap) Judge Charles Gautier

1974 Orson Welles' Great Mysteries (La Grande Breteche)	Count de Merret
Film 74	Guest
Horizon	Guest
Space: 1999 (The Missing Link)	Raen
This Is Your Life	Guest
Christ: What Was He Like?	Guest
1975 Haunted	Psychic Investigator
The Amazing World of Cinema/Mad Scientists	Guest
Beyond Tomorrow	Guest
Looks Familiar	Guest
1976 Clapperboard	Guest
The Great Houdini	Sir Arthur Conan Doyle
The New Avengers (The Eagles Nest)	Maybach von Claus

THEATRE

1935 Cornelius	Debtor
The Middle Watch	Captain Randall
1941 The Seventh Trumpet	Percival
1943 War and Peace	Alexander I/ Captaine Rambell
1944 The Dark Potential	Valentine Christie
The Crime of Margaret Foley	Kevin Ormond
We Happy Few	Private Charles
While the Sun Shines	Monsieur Colbert
1945 The Rivals	Faulkland
1946 The Curious Dr Robson	Dr Robson
1948 The Proposal	Ivan Lomov
The School for Scandal	Joseph Surface
Richard III	Duke of Clarence
1949 The Gay Invalid	Valentine
1951 Caesar and Cleopatra	Bel Affris/ Britannus
Anthony and Cleopatra	Alexas Diomedes
1952 The Wedding Ring	Cyril Soames
1954 The Soldier and the Lady	The Soldier
1956 The Silver Whistle	Oliver Erwenter
1969 The Sound of Murder	Charles Norbury
1965 Thark	Sir Hector Benbow
1975 The Heiress	Dr Austen Sloper

RADIO

1973 Woman's Hour	Guest
PM	Guest
The Price of Fear (The Man Who Hated Scenes)	Harry
Sounds Natural	Guest
1975 Capitol Annual	Guest
Night of Horror	Guest
About London	Guest
Star Sound	Guest
Weekend	Guest

ADVERTISING

Milk Marketing Board Advertisements filmed on the sets of *Dr Who and the Daleks* (1965), *From Beyond the Grave* (1973) and *Legend of the 7 Golden Vampires* (1974).

RECORDS

Legend of the 7 Golden Vampires	Narrator
Tender Dracula	MacGregor

THE REPTILE

Feature by Alan Frank

By 1966 Hammer Film Productions were firmly established in their Bray Studios. Much of the back lot was covered with standing sets that, with the minimum of effective adaptation, could be employed for a number of different productions.

Anthony Nelson-Keyes was not only acting as the producer of individual movies but was also in charge of the running of Bray Studios. So, when Sir James Carreras, then head of Hammer, had the idea of maximising the use of the studio's facilities by making four films a year, Anthony Nelson-Keyes became line producer for the programme. The first set of four started



with *Dracula—Prince of Darkness* and *Rasputin—The Mad Monk*, both starring Christopher Lee and using the standing sets on the back lot to 'double'—with the requisite changes—for both Castle Dracula and the palace of the Russian Czar. Similarly, *Plague of the Zombies* and *The Reptile* shared the same Cornish village setting, enabling the two films to make use of the same sets.

Since *The Reptile* was designed to be a co-feature and could not afford to be over-lavish with its sets, it was not to be too expensive in terms of its stars either. This requirement it fulfilled ingeniously

Roy Ashton's excellent make-up on the Reptile (played by Jacqueline Pearce) belied the budgetary limitations which Hammer had allowed for this co-feature. Note that the mask covers only half the face, allowing the Reptile to bare her fangs without disturbing the make-up.





After being bitten by the venomous Reptile, Mad Peter (John Laurie) manages to stagger to the house of Harry Spalding (Ray Barret) and his wife Valerie (Jennifer Daniel).

by the creation of a new and unique Hammer monster—armed with a new terror. Hammer had no need of star names in **The Reptile**.

Anthony Nelson-Keyes recalls that the idea for **The Reptile** came from Hammer producer/writer Anthony Hinds, who wrote the screenplay under his usual pseudonym of John Elder. Nelson-Keyes had been the producer on the 1964 film **The Gorgon**, which had introduced Hammer's first female monster: the idea of creating a second was an early development—even before the monster's origin and physical appearance were decided on.

The make-up design of **The Reptile** herself (played by Jacqueline Pearce, who also acted in **Plague of the Zombies**), was created by Hammer regular

Roy Ashton, after discussion with Nelson-Keyes and the film's director, John Gilling. Because the fanged, scaly mask worn by Jacqueline Pearce did not require the sort of animation that had made **The Gorgon's** snakes so unconvincing, **The Reptile** made a much more convincing monster.

Roy Ashton has always maintained that he would have liked to do further work on the make-up design but, despite the film's economically low budget and the need to complete on a tight shooting schedule, his mask proved, in its visual effect, to be one of the film's greatest assets.

The Reptile was released in 1966 as the co-feature with **Rasputin—The Mad Monk** and retains the power that made it along with director John Gilling's

Plague of the Zombies, one of the best of Hammer's 'minor' monster movies.

The Reptile (1966)

Noel Willman (as *Dr. Franklyn*), Jennifer Daniel (*Valerie Spalding*), Ray Barret (*Harry Spalding*), Jacqueline Pearce (*Anna Franklyn/the Reptile*), Michael Ripper (*Tom Bailey*). Directed by John Gilling, Screenplay by John Elder (Anthony Hinds), Photographed by Arthur Grant, Make-up by Roy Ashton, Production design by Bernard Robinson, Music by Don Banks, Edited by James Needs and Roy Hyde, Produced by Anthony Nelson-Keyes, Released by Warner-Pathe (Britain), 20th Century-Fox (USA).

Time: 91 mins.

Cert. X

Answer Desk



PREMATURE BURIAL

Mark Jones of Chichester, Sussex, asks who made the 1962 film, *The Premature Burial*. Here are the credits for this atmospheric chiller: Prod. company: Santa Clara (AIP). Colour. Scope. 81 minutes. Exec. Prod.: Gene Corman. Prod. and Dir.: Roger Corman. Screenplay: Charles Beaumont and Ray Russell. Art Dir.: Daniel Haller. Photo: Floyd Crosby. Editor: Ronald Sinclair. Music: Ronald Stein. Cast: Ray Milland, Hazel Court, Richard Ney, Heather Angel, Alan Napier, John Dierkes, Dick Miller.



The 1935 Republic film, *The Crime of Dr. Crespi*, was also based on the short story "*The Premature Burial*" by Edgar Allan Poe. This film was produced, directed, and adapted by John Auer, and starred Erich von Stroheim, Dwight Frye, Paul Guilfoyle, and Harriett Russell. *The Raven* (1912) and *The Blancheville Monster* (1963) both contain incidents of catalepsy and premature burial.

JACK THE RIPPER INDEX

A checklist of *Jack the Ripper* movies is requested by Mark Beck of Manchester, so here follows a list of films that directly concern or include the Ripper theme:

Waxworks (also known as *Das Wachsfigurenkabinett* and *Three Wax Men*, 1924). German. Neptune-Film. Silent. Dir: Paul Leni. Screenplay: Henrik Galeen. Lead Players: Emil Jannings, Conrad Veidt, Werner Krauss.

The Lodger (1927). Gainsborough. Silent. Dir: Alfred Hitchcock. Scr: Hitchcock and Eliot Stannard. LP: Ivor Novello, Malcolm Keen, Arthur Chesney.

Pandora's Box (aka *Die Buchse der Pandora*, 1928). German. Nero. Silent. Dir: G. W. Pabst. Scr: Ladislaus Vajda. LP: Louise Brooks, Fritz Kortner, Francis Lederer. Based on two plays "Erdgeist" (Earth Spirit) and "Die Buchse der Pandora" by Frank Wedekind.

The Lodger (aka *The Phantom Fiend*, 1932). Twickenham, England. Dir: Maurice Elvey. Scr: Paul Rotha and Miles Mander. LP: Ivor Novello, Elizabeth Allan, Jack Hawkins.

The Lodger (1943). 20th Century-Fox. Dir: John Brahm. Scr: Barré Lyndon. LP: Merle Oberon, George Sanders, Laird Cregar, Cedric Hardwicke. Based on the novel by Marie Belloc-Lowndes.

Room to Let (1950). Hammer. Dir: Godfrey Grayson. Scr: Grayson and John Gilling. Asst. Dir: Jimmy Sangster. LP: Jimmy Hanley, Valentine Dyall, Christine Silver. Based on a BBC Radio show by Margery Allingham.

Man in the Attic (1953). Panoramic Prods. Dir: Hugo Fregonese. Scr: Robert Presnell Jr. and Barré Lyndon. LP: Jack Palance, Constance Smith, Sean McClory, Lillian Bond. Based on the novel "The Lodger" by Marie Belloc-Lowndes.

Jack the Ripper (1959). Mid-Century Film Prod. Dir: Robert S. Baker and Monty Berman (also produced and photographed).

Scr: Jimmy Sangster. LP: Lee Patterson, Eddie Byrne, Betty McDowall, Ewen Solon. Black and white film with end sequence in colour.

Santo en el Hotel de la Muerte (*Santo in the Hotel of the Dead*, 1961). Mexican. Peliculas Rodriguez S.A. LP: Santo, Fernando Casanova, Ana Bertha Lepe.

Lulu (aka *No Orchids for Lulu*, 1962). Austrian. Vienna Filmproduktion. Dir: Rolf Thiele. Scr: Herbert Reinecker. LP: Nadja Tiller, Hildegard Neff (Kneff), O. E. Hasse, Mario Adorf. Based on plays "Erdgeist" and "Der Buchse der Pandora" by Frank Wedekind.

The Monster of London City (aka *Das Ungeheuer von London City*, 1964). W. German. C.C.C. Prods. Dir: Edwin Zbonek. Scr: Robert A. Stemmle. LP: Marianne Koch, Hansjorg Felmy, Dietmar Schoenherr. Based on a story by Bryan Edgar Wallace.

A Study in Terror (1965). Compton Cameo and Nigel Films/Herman Cohen. Colour. Dir: James Hill. Scr: Donald and Derek Ford. LP: John Neville, Donald Houston, John Fraser, Anthony Quayle, Barbara Windsor, Adrienne Corri. Based on the true *Jack the Ripper* crimes and characters created by Arthur Conan Doyle.

Dr. Jekyll and Sister Hyde (1971). Hammer. Colour. Dir: Roy Ward Baker. Scr: Brian Clemens. LP: Ralph Bates, Martine Beswick, Susan Brodrick, Lewis Fiander. Based on characters created by Robert Louis Stevenson.

Hands of the Ripper (1971). Hammer. Colour. Dir: Peter Sasdy. Scr: L. W. Davidson. LP: Eric Porter, Angharad Rees, Jane Merrow, Keith Bell. Based on a short story by Edward Spencer Shew.

Jack, el Destripador de Londres (*Jack, the Mangler of London*, 1971). Spanish/Italian. Cine International/Apollo. Colour. Scope. Dir: José Luis Madrid. Scr: Tito Carpi, J. L. Madrid, Jacinto Molina (Paul Naschy), Sandro Continenza. LP: Paul Naschy, Patricia Loran, Renzo Marignano.

Terror in the Wax Museum (1972). Bing Crosby Prods. Colour. Dir: George Fenady. Scr: Jameson Brewer. LP: Ray Milland, Broderick Crawford, Elsa Lanchester, Maurice Evans.

SCREEN WRITING

A question that continually crops up, and which is "aired" again by Paul Jennings of Hinckley, Leicestershire, is the one of "can a horror film-script be sent directly to a film company . . . particularly Hammer Film Productions?"

Well, for Paul (and everyone else who has ideas on screen-writing), this is the situation. It should be accepted that it is extremely difficult to sell a screenplay to a film company except through the services of an established Literary Agent. Many film companies will not even open a package containing a script—they will only consider material submitted through an agent. However, the larger film companies usually have a Story Department which deals with storylines, etc. There is no point in spending months writing out a full screenplay and then having it returned because they can't use the idea, or already have something similar in the works. It is best to check with the Story Department first by way of a letter (with a SAE enclosed, naturally) to ascertain whether there are any possibilities with your storyline. Remember, however, that these Story Departments are not operating in an advisory capacity—they are not there to tell you, generally, if your idea and writing capabilities are good or bad. Neither are they there to advise you on who next to send your idea to, so don't ask for recommendations. If you believe that you have a unique idea for a film, and are capable of typing up a full screenplay, simply write a letter to the company you think may be interested in the type of story you have and wait. If their reaction is one of interest, then you will have to get yourself a Literary Agent to handle the final screenplay for you.

More queries cleared next Answer Desk. Send your questions to: HoH Answer Desk, Columbia-Warner House, 135-141 Wadour Street, London, W.1, England.

But remember, we cannot enter into personal correspondence—there just aren't enough hours in the day!

HISTORY OF HAMMER

Part Two. Frankenstein and Beyond 1957–1958.

by Bob Sheridan

Last issue we traced the history of Hammer Films from birth through to their decision to film a new version of Mary Shelley's *Frankenstein*. The resulting motion picture, *The Curse of Frankenstein* (adapted in HoH 2 and 3) is now recognised as a landmark in the history of both Hammer Films and the horror film in general.

However, in 1956 this sort of recognition was far from certain, and so the film was quite a gamble for Hammer. They were gambling on a period film, as opposed to the present-day science fiction based horrors of *The Quatermass Xperiment* (adapted in HoH 8 and 9) and *X—The Unknown*, and doing that gambling on a larger scale than on any of their previous horror subjects. Even a proper approach towards the material was difficult to decide upon.

The last major Frankenstein film had been *Abbott and Costello Meet Frankenstein* (British title: *Abbott and Costello Meet the Ghosts*) eight years before, and so it was uncertain whether the audiences were ready for another telling of the tale in straightforward fashion. A satirical touch seemed to be the answer. Rejecting a direct adaptation of the novel, Hammer had Jimmy Sangster script the project, and the resulting screenplay was bitterly humorous.

However, another major factor appeared in the form of director Terence Fisher, who had one film left to make in order to fulfill his contract with Hammer. Offered the Frankenstein project, Fisher agreed to make the film, but argued against both the humour and the fast shooting schedule planned. Hammer wisely expanded the schedule, but retained the script. Fisher gained an ally in Peter Cushing, whom Hammer had cast in the leading role of Baron Victor Frankenstein as a result of his performance in a BBC-TV adaptation of George Orwell's *1984*. Cushing took the project so seriously that he even objected to the comedy relief that Fisher wanted in the film. Soon the entire cast was taking the project seriously, and, with a warm approach toward each character, Fisher filmed Sangster's sarcastic screenplay. This odd combination of styles turned out to be a perfect blend, making *The Curse of Frankenstein* an immediate hit, despite the hostility of critics who yearned for the American Frankenstein films made by Universal Pictures in the 1930s and 40s. These critics had failed to learn from their own history; James Whale's 1931 film, *Frankenstein*, had been considered by contemporary critics to be too horrible for public exhibition.

In both cases, the public held the opposite opinion and made the films popular favourites.

Of course, *The Curse of Frankenstein* was more than a straight remake of *Frankenstein*, although *Curse* did use ideas from Whale's film. The device of the damaged brain for the monster was re-used, so was Frankenstein's position as a member of the nobility. However, the latter idea became the core of *Curse*. Most horror fans associated the name *Frankenstein* with the creature portrayed by Boris Karloff in the Universal films, while Frankenstein was actually the name of the man who created the monster. Hammer chose to concentrate

Christopher Lee was made to appear so horrible that it is unlikely that any 1957 viewer wished Lee to have a larger part. As a matter of fact, the makeup was such an effective disguise that even Peter Cushing failed to recognise his co-star, and was continually bewildered when Lee, out of costume and makeup would greet him pleasantly upon seeing him. Cushing had no idea that the tall stranger who addressed him was the creature he was bringing to life in his current film. Since Lee had no lines in the film, and his makeup made it practically impossible for him to speak, even his distinctive voice gave no hint to his identity.



Above: In the spectacular climax of *The Curse of Frankenstein* (1957) Baron Frankenstein (Peter Cushing) is cornered on the roof of his laboratory by his creation (Christopher Lee) and in desperation hurls an oil lamp at the monster. Right: Phil Leakey's makeup for *Curse of Frankenstein* was considered so horrific at the time that it was concealed beneath bandages in the early parts of the film.

on the nature of a man who would attempt to create life, and minimised the role of the creation itself.

In the role of the creature they cast an unknown six-and-a-half-foot tall actor . . . Christopher Lee. Denied the use of Universal's copyrighted makeup, Hammer's Phil Leakey was forced to create a new appearance for the creature. Leakey's design for the Monster was a more horrible version of Mary Shelley's original description. Hideously scarred skin was stretched over a deathmask face, with one of the creature's eyes obscured by a cataract. Excess flesh dangled from the stitches which joined the head to the body. All in all,

The story of *The Curse of Frankenstein* is told in flash-back by Baron Victor Frankenstein himself. He is in prison, awaiting execution for murder. In desperation he tells a visiting priest of his experiments. After years of study under the guidance of personal tutor Paul Krempe (*Robert Urquhart*), Frankenstein put his knowledge to work and successfully brought a dead dog back to life. Not satisfied with what he had done, he determined to build a human body and bring it to life for the first time. With Paul as his rather unwilling assistant, Frankenstein assembled a human body out of parts of a number of corpses.

Paul turned against the experiment





Hammer's fiftieth production, *The Camp on Blood Island*, was a powerful war drama which portrayed the brutal treatment of prisoners-of-war at the hands of the Japanese. Though produced in 1956 it was not released until two years later.

completely when Frankenstein's cousin Elizabeth (*Hazel Court*) arrived. She had been betrothed to the Baron at an early age and had come to be married. Frankenstein, seeing no reason why Elizabeth's presence should change his plans, continued without Paul's help. Seeking a brilliant mind for his creation, Frankenstein invited the renowned scientist, Professor Bernstein (*Paul Hardtmuth*), to his home and murdered him, making the professor's death appear accidental. Paul, hearing of Bernstein's death, searched for Frankenstein and found him in the professor's tomb—where he had just finished removing Bernstein's brain! Enraged, Paul attacked Frankenstein, and in their struggle, the jar containing the brain was smashed. Feeling that he had stopped Frankenstein, Paul left. However, Frankenstein picked the broken glass out of the brain, finished assembling his creature, and, on a stormy night, brought it to life. The creature's first act was to attack its creator, and shortly thereafter it escaped into the woods and murdered an old blind man and his grandson. The creature's rampage was ended by Paul, who shot it in the head with a hunting rifle.

Sometime later, Paul visited Elizabeth on the eve of her wedding to Frankenstein, only to find that Frankenstein had operated and returned his creature to life. By threatening to harm Elizabeth, with whom Paul was obviously in love, Frankenstein kept Paul from going to the authorities.

Frankenstein used a different method to silence a maid (*Valerie Gaunt*) who threatened to blackmail him. He locked her in a room with the creature, which murdered her. Finally, the creature escaped and almost killed Elizabeth. Firing a pistol at the monster, Frankenstein hit Elizabeth in the arm instead. In desperation, Frankenstein set fire to the creature, which then fell into a vat of acid and was destroyed completely.

But, coming back to the present, Frankenstein, imprisoned, finds neither the visiting priest nor anyone else believes his story. When Paul Krempe appears at the prison, Frankenstein begs him to confirm the tale, but Paul seeing his ex-companion's foolishness denies everything and declares Frankenstein mad. The audience learns otherwise when Paul leaves Frankenstein's cell and joins the waiting Elizabeth, whose arm is in a sling—obviously due to the bullet wound she received when Frankenstein shot at the creature. *The Curse of Frankenstein* ends with the evil Baron being led to the guillotine.

On thinking the film over, one can observe occasional flaws. For example, while Frankenstein ages from childhood (played by *Melvyn Hayes*) to Cushing's maturity, Paul looks the same through the years, and even seems younger than Frankenstein by the film's conclusion. And Frankenstein's narration would do little to save him from execution even if it were



Denied the use of the Universal Frankenstein makeup, Hammer had Phil Leakey painstakingly design a monster looking as if it had been patched together using crude surgical methods.

believed. He admits to murdering Professor Bernstein, and he is directly responsible for the death of the maid (the crime he is charged with), even though the creature committed the murder. Also, Frankenstein's characterisation conflicts with his personality in the rest of the series. Obviously this is due to the fact that *The Curse of Frankenstein* was the first film of its type, and all involved were at least a bit uncertain about what they were doing (similar difficulties can be observed in *Dr No*, the first of the James Bond film series).

However, the basics—and more—were there. In Frankenstein's absolute self-confidence and dedication to his goals, as well as in the small touches, such as Frankenstein's seasoning and tasting the food he is about to serve to his creation. Most interesting (in light of later films) is his declaration, toward the end of the picture, "I shall carry on", and his whole speech explaining that he will continue his experiments—no matter what the opposition may be—until he achieves complete and perfect success.

These statements add depth to his characterisation, and, heard today, seem weirdly prophetic of the future of Hammer

Films, as well as functioning as an ideal introduction to the rest of the Hammer Frankenstein series.

All of Hammer's gambles on *The Curse of Frankenstein* paid off quickly. When



In *The Abominable Snowman* (1956) Dr John Rollason (Peter Cushing) is forced into conflict with rival explorer Tom Friend (Forrest Tucker) in their quest for the legendary Yeti.

Warner Brothers executives in New York were shown sample footage from the film in early 1957, they were so impressed that they had a print of *Curse* sent to their president, Jack L. Warner, in California, and Warner Brothers quickly arranged for worldwide distribution rights on the film. Warners gave the film a large-scale promotional campaign, and the public did the rest. Hammer Films had arrived as a major force in motion pictures, and they seized their golden opportunity with both hands.

Hammer's next film, produced and directed by Michael Carreras in 1956 and released by United Artists in 1957, was a World War II action drama entitled *The Steel Bayonet*. Shot in black and white in a widescreen process called Hammerscope (previously employed for some Hammer short subjects), it introduced a then-unusual technique, later made famous in the WWII epic *The Longest Day*. This consisted of having the cast actually speak German in all sequences involving German characters, and printing English translations of the dialogue in subtitles at the bottom of the picture. This technique has since become a standard device for filmmakers seeking a documentary flavour in

DEMON-PROWLER OF MOUNTAIN SHADOWS...DREADED MAN-BEAST
OF TIBET...THE TERROR OF ALL THAT IS HUMAN!!

The Abominable Snowman of the Himalayas

**WE DARE YOU
TO SEE IT ALONE!**

Each chilling moment
a shock-test for your
scare-endurance!!



STARRING

FORREST TUCKER • PETER CUSHING

PRODUCED BY
AUBREY BARING • VAL GUEST • NIGEL KNEALE

DIRECTED BY

SCREENPLAY BY

BASED ON THE PLAY
"THE CREATURE"
by NIGEL KNEALE

A REGALSCOPE PICTURE
Released by 20th CENTURY-FOX

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5/25/67

their productions, even in such contemporary thrillers as *The French Connection*.

1957 also saw the return of Brian Donlevy as Professor Bernard Quatermass in the simply-titled *Quatermass II* (released in the USA as *Enemy From Space*). Once again Val Guest directed, but this time Nigel Kneale, author of the BBC-TV Quatermass serials, collaborated with Guest on the screenplay. In this adventure, Quatermass has designed a miniature "moon city" in order to demonstrate how man could live in the hostile environments of alien worlds. Unfortunately, he never gets to complete this experiment. Instead, he is surprised to discover a full size version of his model city, complete and functioning in the English countryside!

It develops that a force of bloblike aliens from space have taken over the area, as well as the minds of more than a few humans. From this point on, *Quatermass* has a good deal in common with the contemporary American film *Invasion of the Body Snatchers*, with Quatermass finding that virtually everyone he turns to for help is under the aliens' control. Unlike the panic-stricken hero of *Invasion*, however, Quatermass (who is understandably a bit less flustered by the out-of-the-ordinary) remains efficient and methodical, and in the end defeats the invaders in their own headquarters.

Filmed before *The Curse of Frankenstein*, *Quatermass II* leans even more toward science-fiction (as opposed to horror) than either *The Quatermass Xperiment* or *X-The Unknown*, although it certainly contains its fair share of shocks carefully spread out through a quite suspensefully-developed storyline. More than anything else, it is the



Count Dracula (Christopher Lee) attempts to bury the unconscious *Mina Holmwood* (Melissa Stribling) and reach his coffin before the rising sun puts an end to his reign of terror. From *The Horror of Dracula* (1958).

film's structure and theme which distinguish it. The gradual revelation that England (tomorrow—the world?) is being taken over by an unearthly power which plans to use mankind as slaves has the effect of a modern day mass nightmare. And, like *Invasion of the Body Snatchers*, *Quatermass II* is a startling reminder of just how important it is to cling to one's feelings, identity and humanity.

Continuing with Nigel Kneale as scripter and Val Guest as director, Hammer next released *The Abominable Snowman*, based

on Kneale's BBC-TV play *The Creature*. Shot in widescreen RegalScope, it featured Forrest Tucker and Peter Cushing, the latter following fast on his success in *The Curse of Frankenstein*. Tucker played an opportunistic adventurer and Cushing a dedicated scientist. This unlikely pair are united by their common desire to seek out the legendary "yeti", a semi-human creature rumoured to live in the Himalayan Mountains of Tibet. In the tradition of Hammer's own *Curse of Frankenstein* and Val Lewton's productions in the 1940s such as *The Cat People*, *The Abominable Snowman* concentrates more on the personalities of its main characters than on the "monster" itself. The plot is slight—Tucker, Cushing, and the subsidiary members of their expedition search the snow-covered Himalayas for the yeti—and much more time is spent developing the characters than is devoted to events. The film is quite effective at what it attempts, in that the two main characters are approached in opposite ways. Tucker's character (ironically named "Friend") does not change or develop at all, and is in fact completely one-dimensional. The audience's interest is held by the continuing revelation of just how shallow his character is. This is emphasised in a sequence in which Friend, discovering that the creature which he assumed to be a baby yeti is merely a Tibetan monkey, declares his intention to present the monkey to the (paying) public as a yeti nevertheless.

On the other hand, Dr. Rollason (*Cushing*) is presented as a fully-rounded character before the expedition even starts. His characterisation is deepened by his refusal to compromise his values at Friend's urging, but continues beyond that. As the film progresses, Rollason's personality is



Above: The laboratory in *The Curse of Frankenstein*, although not as spectacular as that portrayed in the 1931 Universal *Frankenstein*, was more scientifically plausible. Left: The rare first release poster for Hammer's 1956 film *The Abominable Snowman*.



Above: For the British premiere presentation of *Dracula* at the Gaumont, Haymarket in London a mechanised display was constructed outside the cinema in which blood seemed to flow from the neck of Dracula's victim and drip continuously from her hair. Right: As the sun sets Count Dracula (Christopher Lee) arises from his coffin in search of the blood he craves.

manner that had made Hammer's horror films a worldwide sensation.

After the enormous success of *The Curse of Frankenstein*, Hammer quickly set to work on a follow-up feature of the same type. This time, the choice of subject matter was simple; having given a new look to Frankenstein, they turned their efforts toward a new version of the other top horror subject, Bram Stoker's *Dracula*.

Once again Jimmy Sangster was called upon to write the screenplay, though this time he drew heavily on the original book for his script. Even so, certain characters and events from Stoker's extremely long novel were dropped entirely, and much material was condensed. In place of the expansive narrative of the original, Sangster devised a tightly-knit structure more suited to the cinema, and well within the reach of Hammer's still somewhat limited resources.

Director Terence Fisher (along with virtually the entire production staff from *The Curse of Frankenstein*) was assigned to the project. The leading roles were once again given to Peter Cushing and Christopher Lee. Cushing played Professor Van Helsing, an expert on (and dedicated enemy of) vampires, and Lee played Count Dracula, monarch of the Undead. The resulting film, *Dracula* (adapted in *HoH I*), surpassed everyone's expectations.

From the moment it starts, *Dracula* (Horror of *Dracula* in USA) is a totally self-assured and consistent film. Composer James Bernard (who had scored *The Curse of Frankenstein*, *X-The Unknown*, and both Quatermass films) produced the most



not only revealed in greater detail, it actually develops. Without changing from what he was at the beginning, Rollason learns and grows, and, in the end, is the only survivor of the expedition simply because he is willing to accept things which had previously been beyond his comprehension. His final line in the film—"There is no yeti"—is much more than the lie which someone like Friend would have taken it for. It is a statement of a truth which exists on a level much higher than that of scientific terminology.

While it deals with themes of a highly intellectual nature, *The Abominable Snowman* still offers the excitement that Hammer had learned to deliver to its public. The film is filled with tension and contains scenes worthy of any adventure film. And Phil Leakey, who had transformed Christopher Lee into Frankenstein's creature, created a yeti makeup for the film's climax which provided audiences with one of the

most awesome moments in the history of the horror film—without disturbing the carefully-developed overall mood of the story.

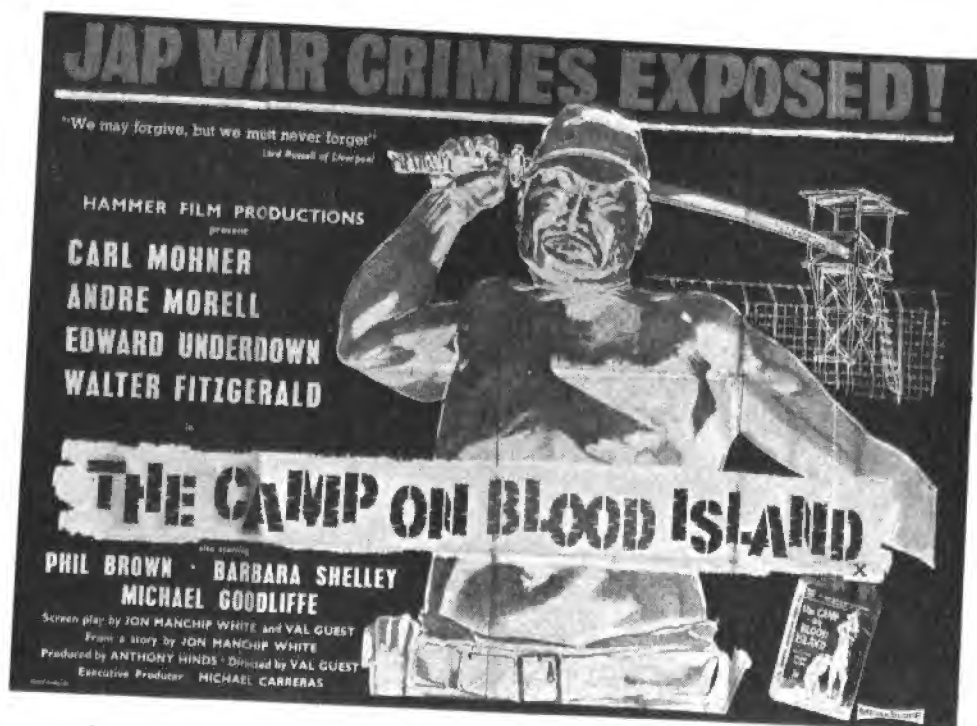
For 1958, Hammer's first release was *The Camp on Blood Island*, which, in England, did for the war film what *The Curse of Frankenstein* had done for the horror film. Directed by Val Guest from a script by Guest and Jon Manchip White (White having written the original story), it introduced an element of viciousness never before seen in a British World War II film.

Set in the Pacific, it portrayed the Japanese as sadistic fiends. Although the film was universally condemned for reopening old wounds, it was an enormous box office hit. With strong performances from Andre Morell, Barbara Shelley (later to be one of Hammer's greatest horror heroines), and Richard Wordsworth, *The Camp on Blood Island* presented war atrocities in the same forceful, direct

famous opening theme of his career, an ominous and impressive piece which immediately sets a powerful mood of fear and menace. Bernard later explained that he based the central three notes of the theme on the syllables of the word "Dracula". As Bernard's music plays and the opening credits appear, the camera slowly encircles a majestic stone eagle, an ornament on the barricades outside Castle Dracula. As the credits end, the camera enters a crypt at the side of the castle, finally settling on a coffin which bears the simple inscription "Dracula". A moment later, drops of blood begin to splash over the name.

The story itself begins with Jonathan Harker (*John Van Eyssen*) arriving at Castle Dracula, to be greeted by a note from the Count apologising for his failure to appear personally. Shortly thereafter, Harker encounters a young woman (*Valerie Gaunt*) in a white gown, who begs him to take her away from the castle. Suddenly, she glances up over Harker's shoulder and then runs away.

Harker nervously turns around in order to discover the reason for the girl's flight, and sees, standing in shadow at the top of a flight of stairs, a tall cloaked man. The figure smoothly descends the stairs, walks into the light, and cordially welcomes Harker. This is Count Dracula, and his entrance is a truly masterful moment. The instant the audience sees Dracula, they are aware of his majestic, menacing appearance. But almost immediately, they are presented with a different aspect of the character when he begins to speak.



Upon its release in Britain in 1958, *The Camp on Blood Island* was accused of "re-opening old wounds" by its portrayal of the Japanese as sadistic animals.

Before the viewer has a chance to sort out the significance of these contradictory elements, Dracula effortlessly picks up Harker's baggage and leads him upstairs to his room, smoothly striding up several steps at a time, while Harker struggles to keep up behind the Count.

Dracula then shows Harker to his room, only to return moments later to explain that he will not be available the next day. Before leaving, he pauses to admire a photograph of Harker's fiancée, Lucy

Holmwood (*Carol Marsh*). Harker quickly finds that he has been locked in his room, and makes an entry in his diary which informs the audience that he is not in fact a librarian come to tend Dracula's books, but is planning to destroy the Count.

Later that night, Harker hears a sound at his door and finds it has been unlocked. Going out to investigate, he encounters the girl in white once more, who pleads with him to take her away from Dracula, whom she claims is holding her prisoner. Trying to calm her, Harker puts his arms around the girl. In his embrace, she curls back her lips to reveal a pair of fangs, and bites him on the neck. At that moment Dracula appears, his eyes bulging and bloodshot, with blood spattered about his mouth and chin. For the first time the viewer is shown the full horror of Dracula, as the Count bounds across the room and over a table, hurling Harker aside and brutally assaulting the vampire girl.

The next day Harker, himself contaminated with the taint of vampirism, finds the crypt and drives a stake through the heart of the vampire girl, who then transforms into an old hag. But this is to be Harker's undoing. For it had taken the full day to discover the vampires' coffins, and in putting the girl to the stake first he had bypassed the true threat. This he learns as he turns to find Dracula's coffin now empty. Dusk has fallen and the unnaturally strong vampire Count is ready to deal with his would-be slayer.

This opening section of *Dracula* sets up the remainder of the film in at least two ways. In the first place, it completely establishes the nature and personality of Dracula. Secondly, it prepares us for the battle between Dracula and his nemesis, Van Helsing, under whose guidance Harker was working.





Investigating Harker's disappearance, Van Helsing retrieves the diary, and, at Castle Dracula, finds the frame for Lucy's photograph (the picture itself has been torn out), as well as the vampirised Harker, who lies unconscious in Dracula's coffin. With grim determination, Van Helsing forces himself to drive a stake through the heart of his friend.

The film has now set up a double revenge situation. Van Helsing's battle against Dracula is now a personal matter, as he must avenge the death of Harker. Dracula, meanwhile, seeks out Lucy so that she might take the place of the vampiress destroyed by Harker. Hearing that Lucy has been taken ill, Van Helsing unsuccessfully attempts to advise her brother, Arthur (*Michael Gough*), how to care for her. Only after Lucy dies does Arthur begin to trust Van Helsing, and then only because he is shown Harker's diary. Soon Lucy returns from the grave as a vampire and almost succeeds in

candlesticks, held together in the shape of a cross.

The climax of *Dracula* is one of the most exciting finales ever filmed. Terence Fisher expanded the sequence from the brief one described in Sangster's script, adding the actual fight between Dracula and Van Helsing, and devising the thrilling shot of Van Helsing running along the huge dining room table and leaping onto the curtains blocking the sunlight. And Peter Cushing himself suggested the idea of candlesticks to form a crucifix. This sort of involvement on the part of the filmmakers is the key to *Dracula's* success. Out of all the Hammer films, this is the one where every ingredient came together perfectly. The film offers not only horror and shocks, but a fascinating mystery (where is Dracula hiding?) as well. Further, there is tremendous suspense and excitement in the film's chase structure, with Dracula staying at least one step ahead of his foes until the end. In terms of acting, Peter Cushing surpassed his diffi-



Above: A little-seen publicity picture of Christopher Lee in his makeup for *The Curse of Frankenstein*. Left: So imposing and majestic was Lee's portrayal of the vampiric Count in *Horror of Dracula* that filmgoers worldwide continued to demand encore after encore in the role that it seemed he was born to play.

abducting a young girl. The horrified Arthur assists Van Helsing in trapping Lucy, but refuses to let her be used to lead them to Dracula. So once again Van Helsing's hammer and stakes must be called upon, this time to end Lucy's brief existence as a vampire.

Dracula, deprived of another mistress, next attacks Mina (*Melissa Stribling*), Arthur's wife. At last Arthur agrees to put the matter entirely in Van Helsing's hands. But it may prove too late as Dracula succeeds in kidnapping the tainted but still human Mina, and is pursued to his castle by Van Helsing and Arthur. While Arthur tends to his wife, whom Dracula has been in the process of burying alive, Van Helsing chases the Count into his castle. After a furious battle, Van Helsing destroys Dracula by exposing him to the rays of the rising sun, keeping him in the path of the sunlight by blocking his escape with two

cult role as Baron Frankenstein (although through the years he went on to refine and deepen his Frankenstein characterisation, so that it would become his greatest continuing role), creating in Van Helsing a definitive portrait of the dedicated man of science opposed to evil. Christopher Lee, of course, gained international fame as a result of his appearance as Dracula. Vastly different from Bela Lugosi's suave, sinister count, Lee's Dracula was physically powerful and aggressive. The role fitted Lee like a glove, so much so that he has spent much of his career trying to avoid being stereotyped in similar roles.

When *Dracula* was released and matched the success of *The Curse of Frankenstein*, Hammer's status was so great that the next problem they had to face was turning out enough films to meet the demand for their product. Next issue we shall look at how they handled this problem.

Hammer Film Productions 1957-1958

The Curse of Frankenstein (Pd: 1956, Rel: 1957)

Peter Cushing (as *Baron Victor Frankenstein*), Christopher Lee (*The Creature*), Hazel Court (*Elizabeth*), Robert Urquhart (*Paul Krempe*), Valerie Gaunt (*Justine*), Noel Hood (*Aunt Sophia*), Melvyn Hayes (*The Young Victor*), Paul Hardtmuth (*Prof. Berstein*).

Dir: Terence Fisher, Sc: Jimmy Sangster from the story by Mary Shelley, Ph: Jack Asher, Art Dir: Ted Marshall, Ed: James Needs, Mus: James Bernard, Exec Prod: Michael Carreras, Assoc Prod: Anthony Nelson-Keyes, Prod: Anthony Hinds. Dis: Warner Bros. Time: 82 mins. The legendary story of Baron Frankenstein's creation of a hideous monster from parts of dissected corpses. The Monster is eventually destroyed in a fire and Frankenstein is apprehended and sent to the guillotine.

The Abominable Snowman (Pd: 1956, Rel: 1957)

(USA: *The Abominable Snowman of the Himalayas*) Forrest Tucker (as *Tom Friend*), Peter Cushing (*Dr. John Rollason*), Maureen Connell (*Helen Rollason*), Richard Wattis (*Peter Fox*), Robert Brown (*Ed Shelley*), Michael Brill (*McNee*), Wolfe Morris (*Kusang*), Arnold Maile (*Lhama*). Dir: Val Guest, Sc: Nigel Kneale from his TV play, Ph: Arthur Grant, Prod Des: Bernard Robinson, Art Dir: Ted Marshall, Ed: William Lenny, Mus: John Hollingsworth, Exec Prod: Michael Carreras, Prod: Aubrey Searing, Dis: Warner Bros. (Britain), 20th Cent-Fox (USA). Time: 91 mins. (Britain), 85 mins (USA).

Two rival explorers battle against the wild landscape of the Himalayas in their quest for the legendary Abominable Snowman.

The Camp on Blood Island (Pd: 1956, Rel: 1958)

Andre Morell (as *Colonel Lambert*), Carl Mohner (*Piet Van Elst*), Edward Underdown (*Major Dawes*), Walter Fitzgerald (*Cyril Beattie*), Phil Brown (*LL Bellamy*), Barbara Shelley (*Kate Keiller*), Michael Goodliffe (*Father Anjou*), Michael Gwynn (*Tom Shields*), Richard Wordsworth (*Dr. Keiller*), Ronald Radd (*Colonel Yamamitsu*). Dir: Val Guest, Sc: Jon Manchip White and Val Guest, Ph: Jack Asher, Art Dir: John Stoll, Ed: James Needs and William Lenny, Mus: Gerard Schurmann, Exec Prod: Michael Carreras, Prod: Anthony Hinds. Dis: Columbia. Time: 82 mins.

Story of the brutal treatment of prisoners of war by the Japanese during the last war.

The Steel Bayonet (Pd: 1956, Rel: 1957)

Leo Genn (as *Major Gerrard*), Keiron Moore (*Capt. Mead*), Michael Medwin (*LT Vernon*), Robert Brown (*Sgt. Major Gill*), Michael Ripper (*Pvt. Middleditch*). Dir: Michael Carreras, Sc: Howard Gjeses, Ph: Jack Asher, Art Dir: Ted Marshall, Ed: William Lenny, Mus: Leonard Seizido, Assoc Prod: Anthony Nelson-Keyes, Prod: Michael Carreras, Dis: United Artists. Time: 85 mins. Company commander holds his position in the face of overwhelming Nazi opposition just long enough for the Allied forces to arrive.

Dracula (Pd: 1956, Rel: 1958)

(USA: *Horror of Dracula*) Peter Cushing (as *Dr. Van Helsing*), Christopher Lee (*Count Dracula*), Michael Gough (*Arthur*), Melissa Stribling (*Mina*), Carol Marsh (*Lucy*), Olga Dickie (*Gerda*), John Van Eyssen (*Johnathan Harker*), Valerie Gaunt (*Vampire Woman*).

Dir: Terence Fisher, Sc: Jimmy Sangster from the novel by Bram Stoker, Ph: Jack Asher, Art Dir: Bernard Robinson, Ed: James Needs and William Lenny, Mus: James Bernard, Prod: Anthony Hinds. Dis: Universal (Britain: through Rank). Time: 82 mins.

Chris Lee's first appearance in the role that was to make him an international star. Based loosely on the classic novel by Bram Stoker.

Key to abbreviations used in this filmography

Pd: Year in which film was made.
Rel: Year in which film was released.
Dir: Film directed by.
Sc: Screenplay written by.
Ph: Film photographed by.
Art Dir: Art direction by.
Ed: Edited by.
Mus: Music composed by.
Exec Prod: Executive producer.
Assoc Prod: Associate producer.
Prod: Producer.
Dis: Distributed by.

REVENGE OF THE BLOOD BEAST

(US title:
The She Beast)

Continuing our Michael Reeves series (see *HoH 12*, *Witchfinder General*/*The Conqueror Worm* and *HoH 17*, *The Castle of the Living Dead*), this issue we look at the rarely-mentioned fear film that marked the debut of Reeves as a director in his own right.

Feature by John Fleming

ONE of executive producer Paul Maslansky's most recent movies was *The Streetfighter*, a reasonably prestigious film guaranteed a good financial return because it starred Charles Bronson. Back in the mid-sixties, though, Maslansky was in Italy producing quick, cheap horror films.

In 1964 he produced *Castle of the Living Dead* (see *HoH 17*) and was so impressed by the film's second unit director that he offered the young man the chance to direct a whole film. The young man was Michael Reeves, who would later make the terrifying *Witchfinder General* (see *HoH 12*).

Maslansky offered Reeves a script called *Vardella*. It was to be shot in 18 days on the almost impossibly low budget of £13,000. Reeves wanted the chance to direct so much that he put up a lot of his own money and rewrote the script, crediting it to the fake name of Michael Byron. The film's title was changed to *La Sorella Di Satana* (Sister of Satan)—released as *Revenge of the Blood Beast* in Britain and *The She Beast* in the US.

The film (shot in Italy) is set in modern-day Transylvania, a communist state apparently peopled by idiotic police and voyeurs. The stars are horror specialist Barbara Steele and Michael Reeves' friend Ian Ogilvy, who was later to appear in both Reeves' other films *The Sorcerers* and *Witchfinder General*.

Steele and Ogilvy play Veronica and Philip, a young honeymoon couple touring the Carpathians, who find themselves in the small village of Vaubrac for the night. There they meet Count Von Helsing. (This misnaming of *Van Helsing* also occurs in the 1936 *Dracula's Daughter*.) The Count is the great, great, great grandson of the man who exorcised Dracula. He's a doddering old eccentric obsessed with the traditions of witchcraft and vampirism in Transylvania. He's waiting for the reappearance of Vardella. In a flashback, the audience sees what happened two centuries before.

A funeral service is being held in the village chapel while a dwarf tolls the bell. Intercut with this are shots of a boy



Above: Horror queen Barbara Steel was available for only four days shooting, which left director Reeves with no time for re-takes. In the background of the picture the siege catapult that doubled for Vardella's ducking stool can be seen. Below: Ian Ogilvy, who appeared not only in *The Revenge of the Blood Beast*, was also in Reeves' subsequent films *The Sorcerers* (1967) and *Witchfinder General*/*The Conqueror Worm* (1968).

running across a darkening hillside. The boy bursts into the service to tell the horrified villagers that his brother has been killed by the witch Vardella. The priest and congregation set out to destroy her.

From the black hole of the witch's cave a decomposing hand gropes outwards. Vardella is dragged out and, in the semi-darkness, she claws at her assailants' faces before she is overpowered.

As in Reeves' previous film *Castle of the Living Dead* the witch is played by a man. The script was more or less made up as shooting progressed. It was adjusted to suit the prevailing weather and the fact that Barbara Steele was only available for four days' shooting. A siege catapult left over from a previous film epic became a witch's ducking stool.

Vardella is dragged from her cave to a nearby lake, a red-hot metal spike is





Though Veronica (Barbara Steele) was a reincarnation of Vardella, the part of the witch was played by a man, which made for a more horrific monster.

driven through her and she's repeatedly ducked in the water as the local priest intones the prayers of exorcism. Unfortunately, the villagers have forgotten to consult Count Von Helsing, Transylvania's acknowledged expert on such matters. Vardella the witch has not been properly exorcised. And before she is hideously drowned, she curses the villagers and all their descendants.

So, in the 20th century, the new Von Helsing waits for Vardella to return. But the young honeymoon couple just treat the story as so much mumbo-jumbo and dismiss the Count as a harmless old buffoon.

Philip and Veronica spend a troubled night at the inn. Troubled because the innkeeper turns out to be a voyeur who can't pass up the chance of spying on a honeymoon couple.

The next morning, our young couple set off on their travels again. But just outside Vaubrac, a strange force takes over the steering of their car, drawing it towards a nearby lake. The car crashes over the edge and sinks into the dark waters.

A passing truck driver comes to the rescue. He pulls out Philip and a dead body—not Veronica's, but a hideously deformed old crone—Vardella.

Count Von Helsing explains that the only way to resurrect Veronica is to bring Vardella back to life and then exorcise her

properly. He brings the witch back to life but then she escapes on a bloody spree, murdering her way through the village.

A young boy, watching a brutal cockfight with pleasure, suddenly finds himself attacked by the witch. The brutish innkeeper tries to rape a young girl who comes to him for protection. His face is intercut with Vardella's and soon afterwards the witch hacks him to death with a sickle. The bloody deed done, she throws the sickle aside. It falls neatly across a hammer lying on the floor.

Reeves just saw the hammer lying there and decided to put the sickle across it as a joke. This rather odd humour runs through the film. When the young couple first arrive, Veronica asks the innkeeper, "Do you know the Draculas by any chance?"

A comic car-chase with a would-be joke about a recurring motorcyclist (a reference to the film *Orphée*) was in fact shot by an ad hoc second unit to save time. It was the only occasion Reeves ever used a second unit and he disliked the result—but there was no time or money for retakes.

Back in Vaubrac, terror, bloodshed and carnage are the order of the day as Vardella gains her revenge by slaughtering everyone in sight. She's only halted by Philip—desperate to get Veronica back. And Von Helsing—desperate to prove that his

ancestry had not gone to waste.

Vardella is exorcised and cast back into the lake while Veronica is restored to her former self. But as Veronica leaves Vaubrac, a sinister gleam creeps into her eyes and her last words are, "I will return".

Reeves wanted to end the film with the couple back in their London flat. They make love and, later, Philip awakens in the romantic moonlight. He turns to look at his wife—it's Vardella.

Time, budget and the fact that Barbara Steele was unavailable for further shooting forced him to substitute the present ending.

The *Village Voice* called the film "a disaster (with a) crude style and interesting ideas". In his next film *The Sorcerers* Michael Reeves' idea was even more interesting and his style more assured.

The Revenge of the Blood Beast (1965)

Barbara Steele (as Veronica), Ian Ogilvy (Philip), John Karlson (Count Von Helsing), with Mal Welles, Jay Riley, Richard Watson and Ed Randolph.

Written and Directed by Michael Reeves, Produced by Paul Maslansky, Photographed by G. Gengarelli, Edited by Nira Omri, Music by Ralph Ferraro, Sound by Lars Bloch.

Time: 76 mins.

Cert: X

AN
HoH
SPECIAL

HORROR HOME MOVIES

Feature by Allan Bryce

IF you are fortunate enough to have an 8 millimetre (or milmm for short), you may be interested to know that it is possible to actually own copies of, or extracts from, a wide selection of science-fiction, fantasy and horror films. This type of collecting is very rewarding, and has become increasingly popular in recent years. The extent of its popularity can be seen by the increased involvement of the major motion picture distributors, such as MGM, Universal, and Twentieth Century-Fox. MGM, in particular, have announced their entry into the field with a very promising line-up of film extracts, including *Logan's Run* (1976).

Collecting films, of course, is not a cheap hobby—even on the diminutive gauge of 8mm. It can cost the collector almost \$50/£30 for an eighteen-minute extract from Hitchcock's *The Birds* or—if you are really “hooked”—you might consider it worth over \$175/£100 for a full-length sound/colour print of *The Texas Chainsaw Massacre*.

Since the early days of feature films on 8mm, the vast majority of material available has been horror. This is probably due to the wealth of movie material churned out in the field. The horror and sex film genres have always been profitable and cheap to produce. One of the very first films made available to the collector in complete 8mm prints (with magnetic soundtrack) was *City of the Dead*, a 1961 Vulcan production (eventually becoming Amicus). Featuring Christopher Lee as a devil worshipper, this film was set in the eerie locale of Whitewood, Massachusetts, where a coven of witches celebrate “Candlemass Eve” with the sacrifice of a young girl student. The film was released as *Horror Hotel* in America. It was photographed by Desmond Dickinson, who gave the film an eerie atmosphere very much in keeping with the best of H. P. Lovecraft.

City of the Dead was directed by John Moxey, who later added *Llewellyn* to his name when moving from Britain to America where he directed *The Night Stalker* and other acclaimed TV movies.

City of the Dead became available, in 1966, on standard 8mm only. This gauge



Above; The 1970 film *Equinox* is of interest to collectors for its excellent animation sequences by Jim Danforth, better known to HoH readers for his work on Hammer's *When Dinosaurs Ruled the Earth*. Right; Richard Matheson's *The Legend of Hell House* is available on 8mm from Universal 8. Below; A sound/colour print of the notorious *Texas Chainsaw Massacre* would cost around \$175 or £100.

has now fallen out of fashion due to the increased clarity the larger image of super 8mm now offers. The floodgates opened when it became apparent that there were many people who wanted to own, rather than merely hire, 8mm films. Again, the accent was on horror. The forerunner in the field was a company called Derann Film Services, in Worcestershire, who, after *City of the Dead*, brought out *Psycho* and *The Invisible Man*; two films that really need no introduction to HoH readers. Then came *The Quatermass Experiment*, Hammer's first major success in the fantasy field, with Richard Wordsworth as the returning astronaut changing into a blood-lusting vegetable.

At the same time as Derann were making tracks into the effective possibilities of film sales, companies such as “Americom” were trying out a system of selling pre-recorded discs along with short extracts from films like the original Hammer *Dracula*. If the disc was played at exactly

the same time as the film was being projected then the viewer could experience the illusion of watching a properly synchronised sound film. However, if you preferred, you could watch it *silent* with subtitles. Americom also released Hammer's *Curse of Frankenstein* in two ten-minute extracts (in colour), but the pre-recorded disc system didn't really work successfully, and the quality of the colour in the prints was mediocre. Americom soon faded from view.

Columbia Pictures (Screen Gems) released short extracts from *The Blob* and *Dinosaur* in the late Sixties, though only in silent/black & white form. Both films were originally shot in colour by director Irvin S. Yeaworth, in 1959 and 1963, respectively. The former title was notable for containing an early performance by the then-unknown Steven McQueen, who is forced into conflict with a huge blob of protoplasmic ooze.

Far better value for the collector was

Revenge of Frankenstein, which Columbia saw fit to release in both colour and sound. This was a good quality reel of scenes from the 1958 Hammer feature, lasting almost ten minutes. It contained some of the best moments from the feature: including creature Michael Gwynn's entry into the society party where he exposes Peter Cushing's Doctor Stein to be the notorious Baron, recently escaped from the guillotine.

A company known as Ken Films had a number of silent/ten-minute reels from Howard Hawks' classic science fiction film **The Thing** (1951) and a Toho Studios monster movie called **Rodan**, which featured a gigantic flying monster. Less successful, in the Ken line-up, was **Godzilla Vs The Thing**, which presented the collector with a new problem; Toho's resident monster fought a giant moth in this one-reel cut-down of the 1961 feature, but the reduction from "Tohoscope" to 8mm left the viewer with the impression that the film had been crushed in a vice. The same thing occurred with Columbia Pictures' condensation of their 1964 **First Men 'In' the Moon**, although they were thoughtful enough to warn the buyer to use an "anamorphic" (widescreen) lens which would enable the film to be shown in its original Cinemascope format. Ray Harryhausen's "Selenites" looked a whole lot better that way.

In the meantime, Derann Films were still the main company selling full-length sound films in the horror genre. They expanded their product with Antonio Margheretti's **Long Hair of Death** (1964), a fine Italian gothic piece with Barbara Steele as a reincarnated witch seeking vengeance for her mother's death. Set in the 15th century during the plague, the film uses Steele's 'persona' to maximum

effect, and the genuine old-castle locations lend much to the atmosphere. Derann later issued prints of **Revenge of the Vampire** (1960); actually Bava's classic **Black Sunday**, on both standard and super 8mm. This most atmospheric of horror films, based on Gogol's "The Vii", centered on the one day in every century when the powers of darkness hold sway; an evil witch returns from the crypt and wreaks revenge on the ancestors of her enemies. Not only featuring Barbara Steele's most famous role, **Revenge of the Vampire** is also the most accomplished film from former-cameraman Mario Bava.

Other 8mm film companies began to follow suit, releasing full-length features

called **Blood Demon**, directed by Harald Reinl and starring Christopher Lee as the vampiric "Count Regula". The most interesting sequence, depicting a nightmarish ride through a forest festooned with swinging corpses, survived intact but the film as a whole was trimmed of some twelve minutes for its 8mm release.

This initiated a practice that has persisted with the sale of most 8mm colour features to this day. A full-length colour print spooled on four reels would cost around \$100/£60. If the film ran over the four reels it would cost more, accordingly. Distributors felt that no-one would care to pay so much for a film and so they began to exercise the editing scissors, usually in



for sale. At this time, during the early Seventies, the average cost of a feature (standard or super) was \$40/£25. No colour horror movies were available for outright sale in their complete form, although Derann did have a complete print of the 1964 **Evil of Frankenstein** for hire, in a slightly murky form of standard 8mm colour.

Mountain Films released **The Wasp Woman**, a 1960 Roger Corman film, with Susan Cabot as a beautician whose enzyme treatments go drastically wrong; and Monte Hellman's **Beast From the Haunted Cave** (1960), mixing a cave monster with a bank robbery and setting it all quite effectively in the snowy wastes of South Dakota.

The same company, Mountain Films, issued a film entitled **The Pit and the Pendulum**, in sound and full-colour. It was a shallow deception because, instead of being the 1963 Roger Corman/Vincent Price film, it was actually a 1970 feature

a very haphazard fashion. A good example of this—and a note for collectors—occurred with a company called Walton Films when they issued a good quality colour print of Michael Reeve's 1967 film, **Witchfinder General** (US title: **The Conqueror Worm**). The Walton print was excised of almost twenty minutes and, from being a powerful and haunting classic, became a confused and ineffectual exercise in sadism. The cuts were only too obvious.

However, not every film suffered by this form of cutting. The 1970 film **Equinox** was an amateur effort made by film-fan Mark Thomas McGee and released theatrically after extra scenes had been added by Jack Woods, who got the final director credit. Most of the interest in the film lies with the animation by Jim Danforth, and all the animation sequences have been left intact in the 8mm print. The judicial cutting has only pared away some of the banal narrative and, if anything, the film is all the better for it.





*Revenge on 8mm. Above; Columbia released a colour/sound extract from Hammer's **Revenge of Frankenstein** (1958) starring Peter Cushing. Below; Barbara Steele in Mario Bava's **Revenge of the Vampire**, from Derann Films in both standard and super 8mm, is actually the classic Italian gothic thriller **Black Sunday**.*

Universal had been issuing short, one-reel extracts—under the name of Castle Films—for many years. Sound and picture quality of these ten-minute extracts was excellent. They included in their library the entire original *Frankenstein* series (except for *Ghost*) and the *Creature From the Black Lagoon* trilogy. Now, to bring us right up to date, Castle Films have changed to Universal 8 and have just released Steven Spielberg's superb thriller, *Duel* (1972), in a twenty-minute colour version—which is extremely well edited to showcase the nerve-stretching suspense of Richard Matheson's story. Also from Universal 8 comes *SSSSSSSS* (known in England as *SSSnake*, 1973) and, best of all, an actual colour print of *Dr. Cyclops*, the 1940 film in which a mad doctor, Albert Dekker, shrinks people to amuse himself.

Among the current availability of full-length prints, the collector can now buy any of the following fantasy features for his edification:—

Nothing But the Night (1971), the Peter Sasdy film of John Blackburn's novel about demonic children; in colour.

Fright (1972), an ineffectual thriller with Susan George menaced by psychotic killer Ian Bannen; in colour.

The Beast Must Die (1973), an enjoyable guess-the-werewolf piece, made by Amicus, and directed by Paul Annett; in colour.

The Ghost Ship (1943), one of the rarest Val Lewton pictures, directed by Mark Robson, is notable for a central sequence where a swinging boat-hook decimates the crew members during a storm.

King Kong (1933), the classic beauty and beast tale. Still the best version despite what Dino de Laurentiis says.

The Flesh Eaters (1963), a terrific "grand

guignol" horror tale set on a remote island with flesh-eating organisms on the prowl. Martin Kosleck is as villainous as ever, and Jack Curtis directs with economy.

The Monster Maker (1944), goes to show that Rondo Hatton is just as ugly on 8mm. J. Carroll Naish is the bad guy in this early Monogram "epic".

White Zombie (1932), offers one of Bela Lugosi's best performances, in this minor classic produced by the Halperin Brothers.

The Texas Chainsaw Massacre (1974), the notorious film about a family of cannibals and the five young people who are unfortunate enough to encounter them; in colour.

Blood Devils (1972), a very foolish film wherein a mad scientist creates a "chlorophyll man" amid lots of blood and bad



acting; in colour.

The Ape (1944), features Boris Karloff as a kindly small-town doctor who occasionally disguises himself as an ape and commits grisly murders.

The listing of 8mm titles seems endless, but probably the most interesting development in 8mm for the horror fan is that you can now buy some films that are virtually impossible to see in parts of England or America under any other circumstances. A *must* for collectors is a recently released "Massacre Reel", which opens with the trailer for **The Texas Chainsaw Massacre**, and is followed by a serious-faced gentleman warning us that the next two minutes are not to be viewed by persons with a heart condition or of a nervous disposition. What follows is, to quote the trailer: "Gruesomely staged in Blood Colour". We see a woman having her tongue removed by a maniac, another unfortunate lady has her heart cut out in gory close-up, and a third victim has her leg forcibly amputated while taking a bath.

All this mayhem constitutes just a little of the grisly content of the legendary **Blood Feast**, made in 1963 by Herschell G. Lewis, and never likely to see release in England. Its companion in ghastly incident, **2000 Maniacs**, made a year later and apparently featuring "Playboy's favourite playmate", follows next with more severed limbs and gruesome murders. This film has something to do with vengeful Confederate soldiers slaughtering the inhabitants of a town. The reel concludes with the more mannered trailers for **The Legend of Hell House** (1973), the Richard Matheson ghost thriller starring Pamela Franklin and Roddy McDowall, and **Sugar Hill**, a chiller about a girl who employs zombies to gain revenge on the mobsters who killed her boyfriend. The latter film was made in 1974 and released in England as **Voodoo Girl**.

Another first on 8mm, so far denied British audiences, is **The House of Seven Corpses**, which was made in 1974 by director Paul Harrison. It features good old John Carradine as the owner of a mysterious gothic-style mansion where a film crew, led by "director" John Ireland, are attempting to make a horror movie. In the twenty-minute colour extract, released by the American company Niles Films, the action moves very briskly as a rejuvenated corpse destroys the film-makers one by one. Based on this short segment, it would be interesting to see the full feature version.

Considering the wealth of material available for the horror fan on 8mm, it seems that prospects for the future could be even more exciting. The advent of video-cassette recorders and video-disc players means that the film collector will probably discover that he can obtain almost any film he cares to. It may be expensive at first, but collectors—being collectors—will always find a way.

Funny Half Hour

Laugh? Our readers could collapse over the bookstall! Grin? You might need plastic surgery to remove it! Chuckle? Watch out — those who can't see what you're reading might think your mother-in-law has emigrated! Giggle? Try and control it—or you could find yourself making rafia baskets in a padded cell!

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Just a few lines to congratulate you on **HoH**. Up to now it is, without doubt, the best horror magazine on the market. I used to collect the American horror magazines, Famous Monsters and Castle of Frankenstein, but got fed up to the teeth with them constantly praising the films of the '30s and '40s.

That is not to say that there were not a lot of classics made in those days, but for me the Hammer films of the late '50s surpass them. So thank you for a magazine which, at last, gives the more recent films the credit they deserve.

P. Williams,
Newport.

HoH

I have only one complaint to make about your marvellous periodical. Some issues, I have found, appear to be nothing more than glorified film reviews. For example, in **HoH 13** you reviewed such rubbish as **War of the Monsters** and **The People That Time Forgot**. I seem to remember you saying something about concentrating on Hammer Horror. I hate to sound a hyper-critic, but I felt it had to be said. Apart from that I enjoy your magazine immensely.

I have a few suggestions to make. In your February edition you could pay tribute to Boris Karloff who died on 2nd February 1969. As for the idea of a weekly magazine, I disagree. I would rather have a bi-monthly magazine with colour inside and pay more for the privilege.

In answer to W. K. Brinsley's letter in *Post Mortem* (**HoH 16**), all I can say is that he/she is obviously used to getting his/her own way and has no consideration for others.

Ray White,
Bournemouth.

HoH

Thanks for **HoH 15**. This issue was good, although there were a few things that I didn't really go overboard for, mainly the artwork of the issue.

The cover was the only piece of work from Brian Lewis that I have been unimpressed by. Indeed it resembled something from a Marvel comic. The faces of the mummies of Lee and Karloff in the shadows were well done, and the colours were spot on. But the figure of the actual mummy was a little bit feeble.

The artwork of David Jackson on the main strip was a little too vague, it looked like the kind of artwork one expects to see the cheaper comic fanzines turn out. Disappointing.

As for David G. Chester's "Wilbur's Whiskey"—I'm sure that not even a cheap fanzine would've accepted it. Very disappointing.

Fortunately the reviews and features were much better than usual, which more than made up for the shoddy art.

By the way, why did you decide to adapt **The Mummy's Shroud** before doing 1959's **The Mummy** (which I hope you will adapt sometime in the future)?

In contrast, **HoH 16** was a godsend. I really enjoyed this issue, even without a main strip included (please don't make a habit of it, though).

All the contents were top-notch, a great improvement on the rather disappointing **HoH 15**, but two articles in particular easily outshone the rest. The first was the fabulous **Star Wars** review by John Brosnan, who for my money is the most interesting and intelligent writer you have. The review was honest, and I was very pleased to find someone who actually had genuine criticism for **Star Wars**, and not just the usual unending praise.

The second high spot, for me anyway, was the letters page—fantastic! Mr. Brinsley's rather illogically structured criticisms were clearly insulting, not only to your magazine but to the reader. Thank the powers that



be that his insults were brilliantly met and countered by your superb letter-answerer. Who *does* answer the letters, anyway? Whoever it is I certainly think that they deserve praise. Please don't think seriously about Mr. Brinsley's suggestions, for if the magazine that he wants ever gets between your covers then I, for one, will lose interest.

You have a very good magazine, a unique magazine; the best improvement you could ever make is to leave it as it is at present.

Keep up the excellent work.

Paul Richmond,
Darlington.

HoH

Out of all the horror magazines I have collected over the years, I am sure **HoH** must be classed as the best. The idea of blending film reviews with comic strips works very well.

John Bolton's artwork for **Curse of the Werewolf** in **HoH 10** was excellent and this and the **Twins of Evil** comic strip are my favourite adaptations so far.

I liked John Fleming's review of **The Living Dead at the Manchester Morgue** in **HoH 9** because of the humorous way in which it was written.

Thank you for a great magazine and I hope it will continue through the years to come as the regular horror publication.

Laurence Page,
Woking.

HoH

For the past eighteen months I have sat back and watched **HoH** grow from a firmly based attempt to one of the leading magazines in its field (if not *the* leading magazine). I have seen few periodicals (American or British) to rival it.

The features are second to none, but then you do have such famous names as Denis Gifford and John Brosnan working under your banner. I particularly liked "Stalkers in the Moonlight" (**HoH 10**) and "Daughters of the Night" (**HoH 7**).

The **Curse of the Werewolf** strip in issue 10 was your best so far and the covers of all your issues, except for the first which I thought was weak, are superb. I think that Brian Lewis and John Bolton are the Chris Lee and Peter Cushing of comic art.

Keep up the good work.

Mark Jones,
Glamorgan.

HoH

Uninspired is what David Jackson's artwork for **The Mummy's Shroud** was, but he does display talent. Given time he could develop into one of **HoH**'s best artists. And to be fair to Mr. Jackson it isn't the best film Hammer have ever made.

As for Tony Crawley—if he is so up on horror films why didn't he spot Jerry Konvitz's mistake in saying that **The Exorcist** was all "... arms fall off, brains fall out ...". This is not at all true and even in **Exorcist II**

—**The Heretic** only a heart was torn out.

Poor Mr. Brosnan, he was quite right in his preference of the original **King Kong** over the rather juvenile Dino de Laurentiis version. I am sure he is right in his preference of **The Island of Lost Souls** over **The Island of Dr. Moreau**.

If films like **Squirm** make your correspondent, James Brereton, sick why does he go to see them? After all, his money goes towards the production of more films in the same vein.

I was going to say that Alan Frank seemingly got off to a bad start with the pretentious John Carradine interview, but after reading his book "Horror Films" I take it all back.

Thank you, **HoH**, for a splendid magazine.

Vincent McGourty,
Sidcup.

HoH

I must congratulate you on the success of your brilliant magazine. I have all sixteen issues. *Van Helsing's Terror Tales* are excellent, especially "Food for Thought" (**HoH 9**) and "Spot of Blood" (**HoH 16**)—please give my compliments to the artists involved. I also enjoyed the "Dead That Walk" feature in **HoH 13**. In fact, **HoH** is the best horror magazine going, so keep up the good work.

Paul Tilbur,
Hornchurch, Essex.

HoH

On reading issue 14 I noticed that on page 29 you mention that D. W. Griffith may have directed parts of **One Million B.C.** I once read an article which might shed some light on the subject. It stated that Griffith did, in fact, direct the film but his version had the actors speaking fluent English. Without his knowledge the dialogue was changed by the production company to grunts and groans. When he found out about this he was so enraged that he had his name removed from all prints.

William Donovan,
Workington.

HoH

I have always found your magazine excellent but on reading issue 15-I was greatly disappointed. I thought your adaptation of **The Mummy's Shroud** was poor and your interview with George Romero was very uninteresting.

Looking on the bright side though, I thought Dave G. Chester's artwork on the *Van Helsing Terror Tale*, "Wilbur's Whiskey", was excellent. I would like to see him adapt Hammer's 1971 classic **Countess Dracula** into comic form.

I think most of the new horror films are very poor and I would like to see **HoH** review the horror films of the '60s and '70s instead.

I also like the idea of having film posters on the back cover.

A. Bailey, Southampton.

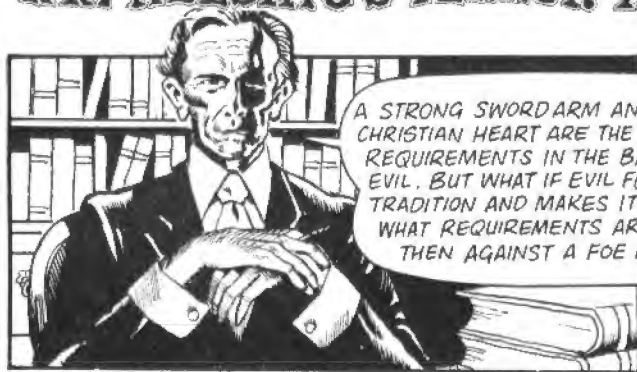
HoH

I recently saw Hammer's **The Reptile** on TV and enjoyed it immensely. Perhaps you could do an adaptation in one of your future issues. You could also have the poster for **The Reptile** on the back cover.

Simon Rawes,
Lancaster.

Send all letters of comment and criticism to:
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VAN HELSING'S TERROR TALES



A STRONG SWORD ARM AND A STOUT CHRISTIAN HEART ARE THE TRADITIONAL REQUIREMENTS IN THE BATTLE AGAINST EVIL. BUT WHAT IF EVIL FORSAKES TRADITION AND MAKES ITS OWN RULES? WHAT REQUIREMENTS ARE NEEDED THEN AGAINST A FOE LIKE ...

THE WITCH AT WORLD'S END

OUR TALE STARTS TRADITIONALLY ENOUGH ... WITH A YOUNG MAN ON A QUEST...

WHERE ARE YOU BOUND, YOUNG FRIEND? THERE IS NOTHING FOR YOU ON THIS ROAD...

I AM BOUND FOR VENGEANCE, OLD MAN ... AND IF THIS ROAD LEADS TO IT, THEN I SHALL FOLLOW.

VENGEANCE IS A BARREN COURSE ... BESIDES, NONE INHABIT THIS LAND SAVE THE WRETCHES RULED BY THE WITCH QUEEN!

WITCH QUEEN! THREE YEARS AGO MY ELDEST BROTHER RAN FOUL OF THAT ACCURSED HAG. MY SECOND BROTHER RODE OUT TO AVENGE HIM ... NEITHER WERE SEEN NOR HEARD OF AGAIN ...

IT WAS MY FATHER'S DYING WISH THAT I SHOULD AVENGE THEM BOTH!

YES. I SEE THE LIGHT OF RESOLVE IN YOUR EYES, AS WITH OTHERS BEFORE YOU. ADVANCE IF YOU MUST ...

BUT EXPECT ONLY ONE THING ... THE UNEXPECTED!

BUT THE OLD MAN'S WARNING HAD FALLEN ON DEAF EARS...



WHAT'S THIS?
ANOTHER WITCH'S
DEMON?



THEN SUDDENLY, THE AIR WAS SPLIT
BY A SCREAM OF TERROR!



QUICKLY! MY SWORD
THIRSTS FOR
WITCH'S BLOOD!

MERCY, WHAT
MONSTROUS MAGIC IS
THIS? WHAT HELL
HAS SPAWNED THIS
HORROR?



BUT BEFORE OUR HERO COULD INTERVENE...



TOAD! SLUG!
DEVIL'S EXCREMENT!



THREL...KELD
...CROAK...

SO! SORCERY HAS
REVEALED MY NAME
TO YOU! STAND YOUR
GROUND, IF YOU VALUE
YOUR MISERABLE
SKIN!



I WARNED
YOU!

AAAGH!





YOU SAVED MY LIFE ... I AM IN YOUR DEBT...

IT WAS MY DUTY, NOTHING MORE ... SPEAK NOT OF DEBTS. YOU OWE ME NOTHING.



BUT YOU ARE INJURED! YOU'RE **BLEEDING!**

I'LL NOT DENY IT. THE MONSTER CAUGHT ME A GLANCING BLOW. HIS CLAWS WERE SHARP!



TAKE THIS. IT'S A HEALING POTION. PLEASE. IT'S THE LEAST I CAN DO.

WELL...IF YOU'RE SURE...



THAT'S IT, DRINK IT ALL DOWN ... EVERY DROP...



STRANGE ... I FEEL FAINT ... I CAN'T SEEM TO...

IT'S A POWERFUL POTION ... I MIXED IT MYSELF. I CAN ASSURE YOU, IT ALWAYS WORKS!



DAMN YOUR EYES, GIRL! HAVE YOU POISONED ME? MY HANDS ... GASP ... WHAT HAVE YOU **DONE?**

WHAT HAVE I DONE? WHY, I'VE SIMPLY REVEALED THE MONSTER THAT LURKS **WITHIN** YOU! YOU FOOL!



CROAK...

GROAN...

YOU SOUGHT A WITCH ... AND YOU'VE **FOUND** ONE! HOW DOES IT FEEL ... YOUR MOMENT OF **TRIUMPH?** HAAH!

AND NOW, YOUR FIRST TASK AS MY SERVANT. CLEAR AWAY THOSE BODIES. AFTER ALL, YOUR **CHRISTIAN BROTHERS** DESERVE A DECENT BURIAL!

SUCH IS THE FATE OF THOSE WHO JUDGE BY APPEARANCES ... AND IGNORE THE COUNSEL OF WISER MEN. BUT THRELKELD IS YOUNG, WITH TIME ON HIS SIDE ... ALL THE TIME IN THE WORLD. AT LEAST, UNTIL THE **NEXT** YOUNG GALLANT COMES RIDING BY ...



THE REPTILE

X



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ALSO STARRING

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Produced by ANTHONY NELSON KEYS

Directed by JOHN GILLING

TECHNICOLOR